With the Author's Compliments

70
5

THE ARCHÆOLOGY OF ROME.

BY

JOHN HENRY PARKER, C.B.

HON. M.A. OXON., F.S.A. LOND.;

KEEPER OF THE ASHMOLEAN MUSEUM OF HISTORY AND ARCHÆOLOGY, OXFORD;
VICE-PRESIDENT OF THE OXFORD ARCHITECTURAL AND HISTORICAL SOCIETY,
AND OF THE BRITISH AND AMERICAN ARCHÆOLOGICAL SOCIETY OF ROME;
MEMBER OF THE ROYAL ARCHÆOLOGICAL INSTITUTE,
MEMBRE DE LA SOCIETÉ FRANÇAISE D'ARCHÉOLOGIE,
HONORARY MEMBER OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,
AND OF VARIOUS ARCHÆOLOGICAL SOCIETIES, ENGLISH AND FOREIGN.

PART IX.

TOMBS IN AND NEAR ROME.

PART X.

SCULPTURE.

OXFORD:
JAMES PARKER AND CO.

LONDON:
JOHN MURRAY, ALBEMARLE-STREET.

1877.

PRINTED BY JOSEPH BARNES
OXFORD

TOMBS

IN AND NEAR ROME.

SCULPTURE AMONG THE GREEKS AND ROMANS,

MYTHOLOGY IN

FUNEREAL SCULPTURE,

AND

EARLY CHRISTIAN SCULPTURE.

BY

JOHN HENRY PARKER, C.B.

Hon. M.A. Oxon., F.S.A. Lond.;

Keeper of the Ashmolean Museum of History and Antiquities in the University of Oxford, etc.

OXFORD:

JAMES PARKER AND CO.

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1877.

Digitized by the Internet Archive
in 2014

https://archive.org/details/tombsinnearromes00park

THE GETTY CENTER
LIBRARY

Directions to the Binder.

THE TOMBS, &c.

	PAGES
Title and Contents, and List of Plates	6
Preface	8
Text and Appendices	48
Errata	2
Description of the Plates—Of Diagrams	4
——————— Of Photo-engravings	20

SCULPTURE.

Preface, Contents, and List of Plates	10
Text	92
Description of the Plates—Photo-engravings	19
Catalogue of Historical Photographs	36
	245

THE TOMBS.

PREFACE TO THE TOMBS.

THE number of Roman tombs is so enormous, and their variety of forms so infinite, that it would be absurd to attempt to give any general account of them in a single chapter of moderate length; they would afford ample materials for a volume, or more than one volume. But by limiting my subject to those in Rome itself or in the immediate neighbourhood, the task was not so difficult, and it is useful in more than one respect. The exact localities of the tombs within the wall of Aurelian (which is also the present wall of Rome) is important as indicating the boundaries of the ancient City of the Kings. No tombs have ever been found within the limits of THE CITY properly so called, that is, the line of Servius Tullius, which continued to be the boundary of THE CITY down to the time of Aurelian, A.D. 375, or for nearly a thousand years. It is, therefore, certain that each gate of the City was within the site of the nearest tomb. That of Bibulus is at the east end of the Capitoline Hill, but with a considerable portion of the north-east corner projecting beyond it, so that a portion of the ancient fortress was used to protect the approach to the principal northern gate, and this was the case with the other fortified hills also. It was the custom of the Etruscans, and of other people of the same period as the Etruscan cities, to bury their dead, or at least persons of distinction, on the outer bank of the fortifications, outside of the great wide and deep trench, or foss, that formed a necessary part of the early fortifications. The tomb of Bibulus originally stood on such a bank, and was a detached building, open on all sides, though now hid by houses except on one side. It now stands on the eastern side of the Via di Marforio, which is a modern street in this part; and about a hundred yards to the south of this tomb there is an evident ridge across the street, which is formed by the *agger* or bank and wall of the time of the early kings of Rome. The cellars of the houses in that part of the street which is outside of this ridge have such remains in them as clearly shew that they are built in the great foss, and that the Forum of Trajan extended in that part right up to the foot of the old wall. This tomb, therefore, clearly shews the limit of the City in this direction, and indicates the site of the north-east gate.

Other tombs were found by Canina about 1824, in the valley and trench under the Villa Mattei or Celi-Montana, which prove that the southern boundary, with the Porta Capena, was farther to the north than these tombs, and beyond the gorge in the Cœlian Hill, although the mouth of that gorge is close to the spot where they were found. Remains of that southern entrance into the City were also found about a hundred yards to the north of this gorge, during the excavations of 1870.

Two tombs of the first century of the Christian era, or of about the time of Nero, are visible at the east end of the City, one on either side of the great foss or narrow valley that separated the east end of the Cœlian Hill from the Lateran fortress (which was originally a detached fortress, probably made on the Celiolum): one is on the bank of that fortress, and was probably the tomb of the Lateran family; this is on the eastern side of the trench; the other is on the western side of it, under an arch in the bank, made in modern times to carry the road across the great foss, that bank is now in the garden that belonged to the museum of the Marquis Campana. These two tombs, therefore, fix the eastern boundary of THE CITY, which has been much disputed.

Within the present walls some other tombs of considerable interest remain; the whole line of the Via Appia, from its commencement at the Porta Capena, in the wall of the CITY, to the outer *mœnia*, where the Porta Appia was made (a distance of just one mile), was lined with tombs on both sides; most of them were too tempting and convenient as building materials, during the Middle Ages, to be left standing; all that remains are the underground parts, considered as foundations only, and these were not worth the expense of digging out as materials. Roman tombs, as is well known, frequently consisted of three chambers, one over the other; the upper one was above ground, and was used for the family festivals and commemorative feasts, and frequently as a sort of guest-chamber; in the next chamber, just underground, or half-underground, were the *columbaria*, or pigeon-holes for the cinerary urns, of the bodies that had been burnt; under this, and considerably underground, was the chamber for the sarcophagi, or stone coffins, for bodies that were buried and not burnt; in the walls of this crypt there are often *columbaria* also. During the whole of the first century, and sometimes a little before and after that period, the two modes of disposing of the bodies went on simultaneously, some were burnt and others were buried. There are several tombs now remaining visible at Ostia and at Cento-Celle, as well as in

Rome itself, where examples of these two modes of interment can be seen in the same tomb. One of those in Rome is the tomb of Claudius Vitalis, the architect of the Neronian arcade (as I believe), built on the side of the bank on which the arcade passes above; also one of the well-known painted tombs on the Via Latina has both modes of interment. The tomb of the Scipios was for stone coffins only; that ancient family prided themselves on their Etruscan origin, and in keeping up the older Etruscan custom of burying the bodies of the family, and not burning them. One of the tombs of the first century, near the Porta Appia, is usually called a *columbarium*, because the walls are all filled with *columbaria*, or niches. There are many instances of tombs being connected with catacombs. There are several catacombs on the Via Appia and Via Latina under tombs.

The custom of burning the dead bodies only came into fashion in the latter half of the time of the Republic, and did not continue altogether more than three or four centuries; it came in gradually, and went out gradually,—perhaps the Christian repugnance to the practice hastened the abandonment of it.

All people like to give as much publicity as possible to the tombs of their deceased relatives, as may be seen in any churchyard or cemetery; and with the Romans this seems to have been remarkably the case. The Gates of Rome,—not merely those of THE CITY, but those in the outer *mœnia*, on which the wall of Aurelian was afterwards built, — were therefore favourite places for tombs of importance. The tomb of Eurysaces the Baker at the Porta Maggiore is a well-known instance; and in pulling down the Porta Salaria, during the *restoration* of the Walls of Rome in 1870, some interesting tombs were brought to light. One of these closely resembled the tomb of Bibulus, another was the very curious one of the precocious scholar, Quintus Sulpitius Maximus, at the age of thirteen the successful prize-man against fifty-two competitors in Greek and Latin verse, in A.D. 98. The great mausolea of the Emperors Augustus and Hadrian are tombs, although they are also more than tombs. That of Alexander Severus, on the Via Latina, is a regular tumulus, with the chamber of the tomb in it, and a mediæval tower built upon it. That of Cæcilia Metella is a landmark to all that part of the country, with the medieval fortification built upon it and round it. From the number of tombs found at Cento-Celle, three miles on the Via Labicana, one of the cemeteries of Rome must have been there in the first century, when that at the Esquiline was abandoned. From the third to the sixth century

the Catacombs seem to have been the usual cemetery for the middle and lower classes; the spaces allotted on the sides of the roads having been previously all sold to the great families.

Some tombs are so closely connected with the Catacombs that they might belong indifferently to either chapter in this work. There is a fine tomb of the first century over the Jews' catacomb in the Via Appia; the internal arrangement of that tomb is peculiar, or at least very unusual,—there are niches for images, which are not likely to have been used in the tomb of a Jew. In one of the chambers of the catacomb nearly under this is a Pagan sarcophagus, and painted on the wall of the arch over it is the seven-branched candlestick, the well-known emblem of a Jew. Putting these things together, may not some wealthy Jewish heiress in the first century have married a Pagan, and no distinction of religion being made after death, both were here buried under this tomb?

The catacomb of S. Calixtus is on the opposite side of the road, not far from this of the Jews; and there also is a fine tomb of the second or third century, one side of which has been destroyed, and the interior of the upper chamber has very much the appearance of one of the Christian chapels usual at the entrance to the Catacombs; but De Rossi pronounces it a Pagan tomb, and does not allow that there was any original connection between this and the catacomb beneath it. Nevertheless, there is a door in the lower chamber of the right-hand or northern side, which opens on to the top of a steep flight of steps, descending into one of the corridors or passages of the great catacomb below in a straight line, and very steep; the lower part of this has been studiously filled-up, and another opening made on to the steps sideways, through an arch or vault cut in the tufa rock, with a very rapid descent into another corridor in this catacomb, parallel to the first. The present entrances to these catacombs now in use are both modern, it seems not improbable that the original entrance was through this tomb by the side of the road. In the catacomb of S. Agnes recent excavations, made by the good monks there, have shewn that no less than five Pagan tombs have openings from them into it. The upper parts of these tombs have been destroyed, and the ground above is now occupied by the church and monastery and the garden of the monks; but the two lower chambers remain in each case, in the upper of which are *columbaria*, in the lower one the place for bodies, and in the ground beneath are the catacombs, which may have belonged to the same families as the tombs: it seems probable that after each tomb was full, and the family still

went on increasing in numbers, room was wanted for more bodies, and therefore these openings were made into the catacomb or burial-place under each of the tombs.

A class of tombs may be mentioned here, as they are numerous, and are not generally understood. These are built in imitation of the funeral pyre, to which the Romans attached so much importance. The mass of fagots used for burning the bodies is represented by a mass of concrete from ten to twenty feet high, and the great beams of wood which were placed across the fagots in layers, with the ends projecting, are represented by pieces of travertine or of marble, about a foot square, projecting from the concrete mass two or three feet. In most instances these projecting pieces have been chopped off, and carried away for building materials; but portions of them frequently remain, and in some cases they are nearly perfect, as one near Tivoli, and another, not quite so perfect, near the tomb of Cecilia Metella.

Another important use of tombs is for the HISTORY OF ARCHITECTURE, the date of a tomb being generally fixed by the inscription found upon it, and many tombs being important structures, quite sufficient to shew the architectural character of the period. To this class belong not only the great mausolea before mentioned, but many of the tombs by the sides of the roads; such as are of brick especially shew the character of the brickwork of the period very distinctly. In our series of photographs there are many fine examples of the brickwork of the best period,—the first century,—especially the time of Nero. The celebrated tomb called *Deo Rediculo*, in the valley of the Caffarella, is an excellent example of this construction of the best period. Our Chronological List of Tombs supplies also an excellent list of examples of the architecture of each period, from the tombs of the Scipios, B.C. 303, and of Cecilia Metella, B.C. 50, down to the Middle Ages and to modern times.

The Baker's Tomb at the Porta Maggiore is a very curious piece of construction, being built of old stone ovens (?), or an imitation of them (?). The tomb of the Imperial family of the Gordiani is a good example of the brickwork of the third century, and that of S. Helena of the fourth, the end of the Imperial period in Rome. After that time we have generally buildings erected of old materials, and rapidly degenerating into the barbarism of the tenth century.

Some of our finest SCULPTURES have come from tombs, whether merely busts of the deceased, or full-length effigies, of which those of the baker, Eurysaces, and his wife, Aristia, are not bad examples of their period; (these should be replaced at the end of the tomb from

which they were taken). The numerous half-recumbent effigies belong generally to an earlier period of the semi-Etruscan character. The figure of the precocious youth, Sulpitius Maximus, at the Porta Salaria, is a good piece of sculpture of the end of the first century. A large proportion of the finest panels of sculpture have come from the sides of tombs or of sarcophagi, whether of Pagan mythology or of Christian subjects. For these we must refer to the chapter on Sculpture.

The PAINTED CHAMBERS in the interior of tombs also afford an excellent series of dated examples of fresco-painting. Some of the best that have been preserved in our time are those of the tomb in the garden of the Pamphili Doria ; a very remarkable set of the best period, the latter part of the time of Augustus. The painted tombs on the Via Latina of the second century, have also become justly celebrated ; there are also some paintings in the sepulchral chamber inside of the pyramid of Caius Cestius, and there are remains of old fresco-paintings in very numerous other instances, but they are not often so well preserved as these. For this subject we must refer to the chapter on Painting.

CONTENTS.

PAGE

ROMAN TOMBS IN GENERAL 1

WITHIN THE WALL OF AURELIAN.

THE NECROPOLIS; Tomb of the Scipios 4
Bibulus—Titus Claudius Vitalis 5
Columbaria in the Exquiliæ 7
Mausoleum of Augustus 8
The Rogus 11
Mausoleum of Sylla 12
Family of Domitia 13
The Lateran Family 14
Pomponius Hylas 15
OFFICERS OF CÆSAR'S HOUSEHOLD 16

OUTSIDE OF THE WALL OF AURELIAN.

SERVANTS OF LIVIA AUGUSTUS 17
The Empress Priscilla 21
Cæcilia Metella 22
Deo Ridicolo 24

VIA LABICANA.

M. Aurelius Syntomus 25
Cento Celle 26

VIA LATINA.

The Painted Tombs 27
Alexander Severus 29

PORTA OSTIENSIS.

Caius Cestius . . . . . *ib.*

VIA FLAMINIA.

Naso Family 31

PORTA SALARIA.

Quintus Sulpitius Maximus 32

APPENDIX.

PORTA MAGGIORE.

The Baker's Tomb—Eurysaces and Atistia 33
Tombs excavated by the Marquis Campana 35
Tombs excavated in 1875-76 36
Fresco Paintings in Tombs 42

LIST OF PLATES.—THE TOMBS.

TOMBS IN AND NEAR ROME.

Columbaria.

PLATE

I. Tomb of the Officers of Cæsar's Household. Plan and Section.

II. ——————— with Columbaria, Cinerary Urns, and Busts.

III. ——————— Cinerary Urns, and Busts.

IV. Tomb in the Exquiliæ, with Columbaria, excavated in 1871.

I. Tombs of the Scipios.
   1. View of the Original Entrance, from a cross-road now subterranean.
   2. Plan, with the house above, on the site of an old temple.

II. 1. Tomb of Caius Bibulus, Ædile, B.C. 34, now in the Via di Marforio, at the foot of the Capitoline Hill.
   2. Tomb at the Porta Salaria, of the same period, excavated in 1872.

III. 1. Tomb of Eurysace the Baker and his wife Atistia, B.C. 20 (?). View taken at the angle, close to the Porta Maggiore.
   2. The Effigies of Eurysaces and Atistia, now built into the wall on the opposite side of the road. This was done in 1833, when the tomb was excavated. These effigies should have been replaced at the broken end of the tomb.

IV. Tomb of Eurysaces.
   1. Section of the Tomb and of the Gate.
   2. Plan of the same.

V. Tomb of Caius Cestius, at the Porta Ostiensis, in the form of an Egyptian Pyramid.
   1. View, with part of the Wall of Aurelian and of the Gate.
   2. Plan, shewing the very small aperture in the centre.

VI. Tomb (?) (or Monument ?) called Deo Ridicolo, erected to commemorate the return of the army of Hannibal from that meadow.
   1. Eastern side. 2. Western side.

VII. Tomb of Priscilla, A.D. 90.
   1. Exterior, with mediæval round tower built upon it.
   2. Plan, with the niches for statues round it.

VIII. Tomb of Romulus, son of Maxentius, on the Via Appia, near his Circus. View, Plan, and Section.

IX. 1. Tomb of the Lateran Family of the first century, on the bank of the garden of their Palace, and on the edge of the great foss between the Lateran and the Cœlian Hill.
   2. Tomb of Vibius Marianus, commonly miscalled the Tomb of Nero, on the road to Veii.

PLATE

X. Effigy of Quintus Sulpicius Maximus.

XI. Tomb of the Freedmen of Livia Augusta, at the first mile from the Porta di S. Sebastiano, on the Via Appia.
1. Exterior, shewing the construction of brick similar to the Pantheon.
2. Interior, with the numerous Columbaria.

XII. Two Tombs on the Via Appia, shewing the construction of the concrete mass representing the fagots, and remains of the piece of marble that represent the timbers used in the funeral pyre.

XIII. Painted Tombs on the Via Latina, two miles from Rome. Plan and Section.

XIV. ——— Diagrams of the Paintings on the Vault, and on one side.

XV. ——— Details of part of one side, and one compartment of the Vault.

XVI. ——— Mythological subjects on the Walls. Two Views.

XVII. Tomb of Statilius Taurus, B.C. 30.

XVIII. ——— Sections, shewing the Position of the Frescoes.

XIX. ——— Figure of the Shepherd, and Three Sheep.

XX. ——— Fresco Painting.

TOMBS.

THE variety in the form and in the size of ancient Roman tombs is endless; beginning with a simple mound of earth or a heap of stones, they are developed into pyramids, towers, temples, mausoleums, columns, and sometimes great palaces, such as the Septizonium of Septimius Severus, intended for the burial-place of himself and his family. Very magnificent tombs are sometimes found in solitary places in the heart of the mountains; but they are more usually placed on the sides of the roads, a strip of ground on each side being left for that purpose. The space belonging to each family was enclosed with a wall or railing. Such space was usually a parallelogram with the narrow end to the road; the part behind was called *in agro* or in the field, the part next the road was called *in fronte*. There were proper officers, whose duty it was to look after the tombs, to receive the money for the ground, and see that it was carefully preserved for the family to whom it belonged.

The custom of the ancient Romans, to make a tomb an exact copy of the house in which the deceased had lived, is a continuation of the practice of the ancient Etruscans, whose tombs, though cut out of the solid rock, are cut in the form of wooden beams and ceilings, and posts to carry them, as at Veii, and many others. This custom, as continued by the Romans, makes it often difficult to distinguish between a tomb and a house; sometimes it would appear that actual houses were converted into tombs, or that the tombs in the Campagna were used as country houses, and intended to be so used when they were decorated and fitted up. Perhaps, however, this was only for the family to assemble and commemorate the death on certain anniversaries. The mouths of the wells[a] frequently bear marks of being worn away by the cord or chain of the bucket.

Sometimes the actual house was converted into a tomb; this was an Etruscan custom, followed by the Romans at an early period. Such a case is mentioned by Isidorus[b], but these were probably

[a] These wells are said to have been for the purpose of purification; they are found also in the Etruscan tombs, and in some instances at the entrance to a catacomb.

[b] Isidorus, Orig. xv. ii.

exceptional cases. Livy says [c] they were usually buried in their fields, that is, in the ground belonging to their villas or farms, when they died in the country. None were permitted to be buried within *the city*, but the tombs begin very close to the gates.

It was also the custom of the ancient Romans, as is well known, to hold funeral feasts, and commemorative funeral banquets called *silicernia*, in honour of deceased members of the family. Such feasts were also held annually at the latter end of the month of February, when a great festival was held called *Feralia*, corresponding to the *Jour des morts* in France and other Roman Catholic countries. A dining-hall, with its *triclinium* or apse, was sometimes built adjoining to a tomb for this purpose, as at Pompeii, outside of the gate of Herculaneum, at the tomb of Nævoleia Tyche. The upper chamber of a tomb, by the side of the road, was frequently fitted up as a dining-room, and richly decorated with ornaments and fresco paintings, in which the funeral banquets or *silicernia* were celebrated. Under this was another chamber, in which the sarcophagi for the bodies were placed, and on the walls of which were also the *columbaria* (or pigeon-holes) for the *ollæ* or urns for the burnt ashes. This chamber is sometimes cruciform, with a place for a sarcophagus at the end of each arm of the cross, and *columbaria* in the walls of the passage. This arrangement of the plan generally belongs to the first or second century of the Christian era, but does not appear to have any reference to Christianity. This plan is sometimes found before the Christian era, as in the great mausoleum of the time of Sylla, between the Thermæ of Caracalla and the Walls of Aurelian.

It seems not improbable that the handsome painted chambers over the tombs, of the times of the early Empire, were used not *only* for the commemorative funeral feasts, but for country houses in the summer also. The well could hardly be so much worn away by annual feasts only.

Under the chamber for the sarcophagi there was frequently also a catacomb, as in some of the tombs now remaining on the Via Latina and the Via Appia. A certain space of ground having been sold *in perpetuity* to a particular family, and the right of property descending to any depth, they excavated the ground beneath the tombs when more room for bodies was wanted.

Eusebius [d] in his life of Constantine says that he "appears to be still

[c] Livii Hist., vi. 36.

[d] "I am indeed amazed when I consider that he who was but lately visible and present with us in his mortal body, is still seen after death, when the natural thought disclaims all superfluous distinctions as unsuitable, most marvellously endowed with the same imperial

amongst us" several years after his death. Constantine was buried in the church of the Apostles, at Constantinople[e]; whether the interment of the body took place before this striking passage in Eusebius was written, or afterwards, has not been mentioned. It may be that Constantine was embalmed, clothed in his imperial vestments, and seated on a throne, as Eusebius had been accustomed to see him. This was certainly done with the remains of Gallia Placidia at Ravenna; her body, clothed in robes of state and seated on a throne, was placed in a large sarcophagus made for the purpose, and standing in her tomb, which is a small cruciform chapel, richly decorated with mosaics, in which other members of her family are also interred. Her body remained in this state without change until about the year 1800, when it was accidentally burnt by some children, who were allowed to play there. Charlemagne appears to have been treated in the same manner at Aix-la-Chapelle, and the church there, miscalled a cathedral, was in fact "la Chapelle" erected as a tomb for the great Emperor.

Tombs within the Wall of Aurelian.

There are many remains of tombs within the present wall of Rome, that is, within the outer wall rebuilt by Aurelian, but outside of the wall of the City of the Kings, built by Servius Tullius, which continued to be the boundary of the city throughout the whole period of the Republic and the Early Empire. They are for the most part mere ruins, excepting the subterranean[f] parts, in some of

dwellings, and honours, and praises as heretofore." (Eusebius de Vita Constantini, cap. 2.)

[e] See Ducange, *Constantinopolis Christiana*, lib. iv. edit. Lut., Paris, 1623, fol. p. 108.

[f] During the excavations made in 1871 on the northern side of the Viminal Hill, a very early and curious subterranean cave, or tomb, was found. It appears to be a sepulchre hewn out of the rock, with the place for more than one sarcophagus on one side below the level of the floor, on the other side niches for images, and at the end three short marble columns for bases to images (?). This was at first thought to be a Mithræum, or cave of Mithras, and the same that is described by Flaminio Vacca as rifled in his time; but the Cavaliere Visconti, who has given special attention to the caves and temples of Mithras, says that they all have couches against the walls, and sufficient space for lamps in front of the couches, all turned towards the idol of Mithras in the centre. In this cave or sepulchre, there are no couches, there is not space enough for them, and it is of earlier character than any of the caves of Mithras; there is no brickwork here, whereas in the Mithræum found at S. Clemente in 1870, the walls are lined with brick of the time of Hadrian. It is now supposed that this is the sepulchre of one of the early kings of Rome, before the time of Servius Tullius, as it is within the walls of the city made by him, and no tombs were ever made within the city. There is *Opus Reticulatum* on the wall at the entrance to this cave, which would mark the time of the Empire, but this wall does not necessarily belong to the original work.

which are the *columbaria* for the cinerary urns, and sometimes the sarcophagi, as in the tomb of the Scipios.

The triangular plot of ground at the junction of the Via Appia and the Via Latina, within the wall of Aurelian, which forms the base of it, has often been called the *Necropolis* of Rome in the first century of the Christian era. Perhaps the tombs were only placed on the sides of the roads as usual, and where these roads approached so closely together, nearly the whole ground became filled by tombs. In addition to the two main lines, there was a cross-street also from one to the other, and the celebrated tomb of the Scipios was at the south-west angle of this cross-road, where it left the Via Appia; but the front of the tomb was towards this, and it still exists, though now underground, owing to the filling-up of the trenches in which these streets were made. The Via Appia in that part remains at the old low level, and is a regular foss-way, as may be seen by the arch of Drusus standing in it, and the ground level with the top of the arch on both sides; but the cross-road has been filled up to the level of the ground in the vineyards, for the purpose of cultivation. The front is the most perfect part of the tomb in its present state, and is not devoid of architectural character, with rude Ionic pilasters, though rough and early, and there is a moulded cornice, and for effect in a narrow street it is not ill-suited. The tomb was only discovered in 1780; before that time it had been supposed to be outside of the Porta di S. Sebastiano, which was confused with the Porta Capena, the real site of which is just a mile to the north of it. As Livy mentions that the tomb was outside of the Porta Capena, the actual situation agrees well with his history. The remains belong to the lower story of the tomb only, which is a sort of catacomb, though called a *hypogeum;* there evidently was an upper story, which had been destroyed long before, probably for the use of the materials for building purposes, as usual. Livy mentions three statues, which were no doubt in the upper part. At the time it was found, the then reigning Pope, Pius VI. (who was in advance of his age), wished it to be preserved intact; but his ignorant subordinates, the more ignorant common people, and the jobbing architects of the day, made it impossible to carry out this plan. In order to preserve the sarcophagi which were found in the tomb, they were removed to the Vatican Museum, where, when it is open, they may still be seen. Under the pretext of *preservation* and *restoration*, new walls were built in all directions, and the original plan destroyed.

Nibby has preserved and published plans both in its original state before it was *restored*, and in its present state, and we can thereby

see what the architects of the eighteenth century called *restoration;* as usual, it is entirely a new thing called by the old name. Enough remains to be still interesting, although the original inscriptions have been carried away to the museums: plaster casts of the most important of them are left in their original places, and are faithful reproductions of them. With this help the plan can still be made out, though with difficulty. The statues mentioned by Livy are probably now in some of the museums; these were of two of the Scipio family, and one of the poet Ennius [g].

It is well known that the Scipios prided themselves on their early Etruscan origin, and in keeping up the old customs of their family; it has been even said that their sarcophagi were studiously made of the rough peperino instead of the more fashionable travertine or marble, and that they studiously preserved the antique language in the inscriptions. It is far more probable that these things really are ancient, not an imitation of antique. The sarcophagus of Cornelius Lucius Scipio Barbatus, now in the Vatican Museum, has all the appearance of genuine antiquity, and the language of the inscription has also a very genuine appearance. One of these antique inscriptions had been found before on the same site; and when put together, they go far to give a history of the great Scipio family, and to prove its antiquity. They are to be found in all the great collections of inscriptions, and in Nibby's work; this is not the place to copy them, but one or two may be given for examples, and will be found in the notes [h].

The tomb of Bibulus [i] and that of the family of Claudius, of which

[g] "Romae extra portam Capenam in Scipionum monumento tres statuæ sunt: quarum duæ P. et L. Scipionum dicuntur esse, tertia poetæ Q. Ennii." (Livii Hist., xxxviii. 56.)

[h] CORNELIVS LVCIVS SCIPIO BARBATVS GNAIVOD PATRE
PROGNATVS . FORTIS VIR SAPIENSQVE .
QVOIVS FORMA VIRTVTEI PARISVMA
FVIT . CONSVL CENSOR AIDILIS . QVEI
FVIT APVD VOS . TAVRASIA .
CISAVNA
SAMNIO CEPIT . SVBIGIT OMNE LOVCANA . OPSIDESQVE ABDOVCIT.

It is said that in this sarcophagus a head was found with a remarkably long white beard.

HONC . OINO . PLOIRVME . CONSENTIONT . R . . .
DVONORO . OPTVMO . FVISE . VIRO
LVCIOM . SCIPIONE . FILIOS . BARBATI
CONSOL . CENSOR . AIDILIS . HIC .
FVET . A . . .
HEC . CEPIT . CORSICA . ALERIAQVE .
VRBE
DEDET . TEMPESTATIBVS . AIDE .
MERITO.

The language of this inscription is half Etruscan, and has all the marks of genuine antiquity. From this we see also that the Scipios founded the temple of Tempestas, which stood either over this subterranean tomb, or very near to it.

[i] The tomb of Caius Publicius Bibulus is said to be of the time of the Republic, but not long before the end of it. The inscription upon it states that he had eminently distinguished himself during his ædileship, and received from the Roman Senate and people a burial-place at the public expense for himself and his family. This inscription is visible on the west side, and part of a duplicate of it on the south side. It is supposed to have been repeated on all the four

the ruins remain nearly opposite to that of Bibulus, are at the foot of the Capitol in the Via di Marforio, at the beginning of the ancient Via Flaminia[k] leading to the north. Tombs also begin close to the Porta Capena on the south. Canina saw some in the valley under the Villa Mattei; Nibby and Guidi found others behind S. Sisto Vecchio, both of them were on the line of the old Via Appia. Below S. Sisto Vecchio, after the junction of the Via Latina, there are ruins of several tombs on the bank on the west side of the road, and others a little further on. These were excavated in 1787, and an account of them was published in Guattani's Archæological Notes[l]. Inscriptions then found on two of them opposite to the tomb of the Scipios, shewed them to belong to the families of Furius and Manilius; but they were all either destroyed or buried again. There is another tomb of some importance, with *columbaria*, in the vineyard near the Porta S. Sebastiano, on the west side.

That of the family of Titus Claudius Vitalis, an architect of the first century, is situated on the northern side of the great bank on which the arcade of the aqueduct of Nero is carried, between the Lateran and the Porta Maggiore. This tomb stands close to the foot of the arches of Nero (though on a lower level, on the side of the sloping bank); and from this circumstance it has been supposed that the architect was employed by Nero to construct the arcade, and was the architect of his aqueduct. It was only discovered by accident about 1860, in the garden of the Villa Volkonski, having been buried for centuries by the filling-up of the foss-way on the side of which it stood. The two lower stories are perfect; the upper one had a front to the street; the third story, which had been above-ground, has been destroyed. The pavement of the street remains in front of it, not at the lowest level. There is one story under the level of the street, and always entirely underground, called the *hypogeum*, in which the principal sarcophagus was placed; but the walls of it are filled with *columbaria*. The doorway is on the level of the floor above, the walls of which are also filled with *columbaria*, and which appears also to have had

sides, but the others are hid by modern houses. The lower story is also buried to the depth of ten feet by the filling up of the foss-way. Caius Bibulus is mentioned by Tacitus (Ann. iii. 52) as having begun the complaint against the prevalent extravagances, which was taken up by the other ædiles in the time of Tiberius. That of the Gens Claudia is mentioned by Suetonius as being under the Capitol. (Suet. in Tiberio I.)

[k] Some say that this part of the road was called *Via Lata*, although it must always have been extremely narrow, and that name implies a wide road. They also contend that the Via Flaminia only began at the outer Gate, called *Porta Flaminia*, at the west end of the Pincian Hill, and near the Tiber; but there is no evidence of this.

[l] *Notizie sulle Antichità, e belle Arti di Roma per l'anno*, 1787, *c.* 1788, 4to., and Canina, *Indicazione*, p. 62.

a sarcophagus in it. There is an original staircase on the side next the street, going both downwards to the *hypogeum*, and upwards into the upper chamber. A second pavement also remains a few feet above the other, shewing that here, as in many other parts of Rome, an attempt has been made to render the old foss-ways more convenient by raising the level of them, before it was decided to fill them up altogether, and carry the new road by the side of them.

The bank on which this tomb stands, and on which the arches of Nero run, is evidently artificial in this part, and from thence to the east end, where it is cut through by the road made by Sixtus V., in the sixteenth century; in that cutting remains of old walls with *Opus Reticulatum* can be seen, part of a house of the first century, built upon this bank, in the same manner as those of the same period found upon the *agger* of Servius Tullius at the railway station. There is another tomb of the first century further on to the west, also on the northern side of this bank, now in the garden of the Villa of Prince Massimo (which is probably on the site of that of the family of the Asinii). The tomb is nearly under the *Scala Santa* of the Lateran; it is in a bad state, but the interior wall is faced with the usual reticulated work. This also stands on the slope of the bank towards the same foss-way, which ran along at the foot of it, from the Porta Maggiore to the eastern end of the Cœlian Hill, and further west under the northern side of the Cœlian. Another tomb of about the same period is in the garden of the Campana Museum, on the Cœlian; and the great foss at the east end of the Cœlian, between the City and the Lateran, passes between that tomb and that of the Lateran family against the cliff of their fortress. Another short bank traverses this great foss to carry the arcade of the aqueduct, and passes between these two tombs. The Lateran stands chiefly on a small natural hill (probably the Cœliolum), but eastward of it the bank on which stands the Villa Volkonski with its garden, is the work of men's hands.

One of the principal burial-places for Rome in the time of the Republic was on the eastern side in the ground called the *Exquiliæ*, outside of the wall of Servius Tullius and of the boundary of the City. Many excavations were made in this ground in 1871, and numerous tombs lined with *columbaria* were found, also a number of old tombstones, with inscriptions of the time of the Republic. On a higher level than these were remains of several aqueducts, with their reservoirs and filtering-places and fountains. This was evidently the district made into gardens by Mæcenas, in

what had been a great burial-ground for plebeians and slaves, and a place of public execution.

Mausoleum of Augustus.

The miserable remains of this once magnificent structure are still of great interest, although at first sight they are very disappointing; and it seems hardly credible that this is all that is left of the tomb of the great Augustus, that magnificent work which was the admiration of the world. Enough remains, indeed, to leave no doubt of the fact that this is the site, and even to enable us to make out the plan. We are told by Suetonius[m] that it was between the Via Flaminia (now the Corso) and the bank of the Tiber (on which the Via di Ripetta now runs), and we find these ruins precisely in that situation. The modern prominent boundaries of it are,—the great church of S. Carlo in the Corso, to the south-west; the church and lying-in hospital of S. Rocco, or S. Rock, in the Via Ripetta, to the south-east; and the Via dei Pontifici to the north, the present entrance being from that street. All this ground belonged to the Campus Martius, which was considered the most honourable place of burial at that period[n]. A considerable part of it must have been enclosed for this purpose; the great tumulus or mound that covered the tomb was evidently of large size; it was planted with trees, and there were public walks upon it, and a wood to the north of it, which extended into what is now the Piazza del Popolo. Within this enclosure was also the *Rogus*, or *Bustum*, the place for burning the bodies, which was discovered in 1777, near the church of S. Carlo, where many remains were found at the depth of nineteen feet; amongst them the beautiful alabaster vase now in the Vatican Museum. All this belonged to, or was connected with, the Great Mausoleum, and it has been remarked that this is the unique tomb in Rome to which that name is given by ancient authors; it was the only one that was considered fit to be compared with the tomb of Mausolus, King of Caria, which was called one of the seven wonders of the world[o]. The mausoleum was begun in the sixth consulate of Augustus[p] (A.U.C. 726, B.C. 28), but it must have been a long time in hand.

The wood is described as behind this tomb, because the original entrance was towards the city, or on the south side, opposite to the Pantheon, which faced to the north; and this entrance is near

[m] Suetonii Octavianus, c. 100.
[n] Dion Cassius, lib. xvii. c. 48.
[o] The same name is given by later writers to the tomb of Hadrian and others, but not by the early authors.
[p] Strabo, lib. v. c. 3.

to S. Rocco, the remains of it were excavated in 1869 under my direction. A passage leads into the large central vaulted chamber of Augustus, which is now divided into cellars by modern walls. There was in front of it a vestibule, in which stood two obelisks; these were found there, and removed at different times.

The principal building was circular, and 225 ft. in external diameter; the interior is divided into the one great central vault, which was also circular, and 130 ft. in diameter, for Augustus himself, and thirteen smaller cells or burial-vaults for other members of the Imperial family. Each of these cells is 35 ft. by 20. The great mass of the building is of concrete, as usual; but the walls are everywhere faced with the reticulated work of the period, to make a smooth surface, and this frequently served only as the backing for the marble slabs with the inscriptions, but was also ornamental in itself, if no marble was required. Upon these vaults was the great tumulus planted with trees, on the summit the colossal statue of Augustus in bronze, and round it at a lower level were the statues of the other Cæsars, each over his respective vault. The outer walls, as we are told by Strabo, were faced with white marble round the foot, which formed a basement to the whole structure, on the summit of which was the colossal statue. On the marble slabs of the basement were the sepulchral inscriptions, and in the vestibule also bronze slabs, with the *Fasti* or Annals of Augustus engraved upon them, one of which was the celebrated *Monumentum Ancyranum*, the most authentic record we have of the works of Augustus[q].

Several funeral *cippi* of the Cæsars and other members of the Imperial family have been found here at different periods, and most of them are now preserved in the Museums. One, of alabaster, was in the *rogus* (as has been said), and was probably intended to be carried to the mausoleum, of which indeed the *rogus* was considered as a part.

The following is Strabo's description of it :—

"The most remarkable of all the tombs in the Campus is that called the Mausoleum, which consists of a huge mound of earth, raised upon a lofty base of white marble near the river bank, and planted to the summit with evergreen trees. Upon the top is a bronze statue of Cæsar Augustus, and under the mound are the burial-places of Augustus and his family and friends, while behind it is a spacious wood, containing admirably-designed walks. In the middle of the Campus is the enclosure Augustus made for burning the corpses (καύστρα), also of white marble, surrounded by an iron railing, and planted with poplar trees."

Although it seems from this description of Strabo to have been

[q] This was found in the vestibule of the temple of Augustus, at Ancyra, in Galatia.

enclosed by a separate wall faced with marble, and with an iron railing upon it, so that processions could go round the funeral pyre without having to go round the whole mausoleum hill, there could have been little more than a wide passage between them, as the distance does not admit of more.

Cippi of the following members of the Cæsar family have been found here at different times[r], namely of

1. Livilla, the daughter of Germanicus.

2. Tiberius Cæsar, the son of Drusus.

3. This is supposed by Nibby to have been the *cippus* of the young Marcellus, the favourite of Augustus, one of the children of Germanicus and Agrippina, who died when a boy, and whose image in the character of a cupid, Augustus had in his bedroom, and kissed daily.

4. This, Nibby supposes to have been Caius Cæsar, who became Emperor, and is usually called Caligula.

5. Is damaged, and the name lost; the same author conjectures it to have been Nero, another of the sons of Germanicus.

6. This is now preserved in the courtyard of the Conservatori in the Capitol. The inscription shews that it was the *cippus* or vase to contain the bones of Agrippina, the wife of Germanicus, and another of the children whose *cippi* have also been found there.

We are told by Suetonius[s] that Germanicus married Agrippina, daughter of Marcus Agrippa and Julia, and had nine children by her; two died in infancy, one in boyhood, as mentioned. There remained three daughters, Agrippina, Drusilla, Livilla; and three sons, Nero, Drusus, and Caius, or Caligula.

7. This is preserved by Panvinius, who states that it was found in this mausoleum. It is the tombstone of a keeper of it, in the time of Trajan.

Another inscription is given in the *Mirabilia Urbis Romæ*:—

HÆC . SVNT . OSSA . ET . CINIS . NERVAE . IMPERATORIS.

[r] The following are the inscriptions:—

1. LIVILLA
GERMANICI . Caes . F .
HIC . SITA . Est .

2. TI . CAESAR .
DRVSI . CAESARIS . F .
HIC . SITVS . EST .

3. C . CAESAR .
GERMANICI . CAESARIS . F .
HIC . CREMATVS . EST .

4. TI . CAESAR .
GERMANICI . CAESARIS . F .
HIC . CREMATVS . EST .

5. . . . . AR .
. . ERMANICI . CAESARIS . F .
HIC . CREMATVS . EST .

6. OSSA .
AGRIPPINAE . F . M . AGRIPPAE .
DIVI . AVG . NEPTIS . VXORIS .
GERMANICI . CAESARIS .
MATRIS . C . CAESARIS . AVG .
GERMANICI . PRINCIPIS .

7. M . VLPIVS .
AVG . L . AEGLVS .
PROC . MAVSOLAEI .
IMAGINEM .
CORINTHEAM .
TRAIANI . CAESARIS .
COLLEG . FAENARIOR . D. D.

[s] Suetonius, in Caligula, 7.

This is stated to have been found in one of the chambers of the lower corridor.

The position of the *rogus* is considered to explain passages in Seneca [t], Martial [u], and Virgil [x], that were not previously understood.

Dion Cassius [y] gives an account of the funeral of Augustus, which agrees perfectly with this locality :—

"Tiberius read a funeral oration to the Senate under the archway of the Porta Triumphalis. The funeral procession then set forth, consisting of the senators, the knights with their wives, the Pretorian Guard, and nearly the whole population then in Rome. After the body was placed on the Rogus, in the Campus Martius, first all the priests marched round the Rogus, then the magistrates, the knights, as well the military knights as others, and the legionaries from the barracks in the city; all went round the Rogus, then all the decorations of victory which they had received from him in his many glorious victories were cast upon his body. After this the centurion guards, as they had been ordered by the Senate, surrounded the Rogus, and the fire was lighted. While the funeral pyre was burning, an eagle was let loose, which seemed to carry the soul up to heaven. All then departed, excepting Livia, who remained, with her principal attendants, for five days, and then collected the ashes and deposited them in the tomb."

Nerva was the last of the Emperors to be interred in this mausoleum, which was then full (A.D. 98). It then remained undisturbed until (A.D. 409) the time of Alaric, when the Goths ravaged it to search for the treasures buried with the ashes [z]. The fortifications were strengthened in 1241, by Cardinal John Colonna against Pope Gregory IX.; but it was besieged and taken by Matteo Rosso the Senator [a]. In 1354, the body of Cola di Rienzi (after having been exposed two days and nights, near the church of S. Marcellus in the Corso, to all the insults of the aristocratic party, who were his most bitter enemies) was, by order of Colonna, carried in the most contemptuous manner to this spot, then called the field of Augusta. A crowd of Jews then assembled round the body, which they placed in a heap of dry shreds; these they set on fire, and burnt so effectually that no relics of the body could be obtained [b]. In 1635, the cinerary urn of Agrippina, the wife of Germanicus, was found here, with the inscription (No. 6) upon it. This cippus was converted into a measure for corn, called

[t] Seneca, Apocol., c. 14.

[u] Martial, lib. viii. c. 75.

[x] Virgil., Æneid, lib. vi. v. 872, &c.

[y] Dio Cass., lib. lvi. c. 42, &c. This grand mausoleum is also mentioned by Lucan, Pharsalia, lib. ii. v. 222; Appianus, lib. i. c. 107; Tacitus, Ann., lib. iii. c. 9; and Pausanias, lib. viii. c. 6.

[z] There is no further mention of it until the twelfth century, when the Colonna family took possession and made it a castle; it was at that time called Augusta.

[a] Giovanni Villani, Hist., lib. v. c. 1; Richardi di S. Germano Chronicon; ap. Ughelli, Italia Sacra, 2nd edit., vol. x. col. 238, 239.

[b] Muratori, Ant. Ital. Med. Ævi, tom. iii. col. 539.

a *rubbiatella* or *rugitella*, holding 300 lbs., and another inscription was found on the side in medieval character—RVGITELLA DE GRANO, with the arms of the Roman senate between two soldiers. Another inscription records the period when it was converted to this use [d].

In the early part of the fifteenth century, it is described by Poggio [e] as a hill planted with vines, and called Augusta. In the beginning of the sixteenth century, Andrea Fulvio [f] describes it nearly as we now see it, and mentions having seen many marble plates taken out from it, and among them the tombstone of a freedman of Trajan—

D. M.
VLPIO MARTIALI AVGVSTI LIBERTO A MARMORIBUS.

One of the obelisks was removed by Sixtus V. to the front of S. Maria Maggiore in 1587, the other by Pio VI., in 1790, to the Quirinal. About the same time, the interior of the tomb was made into a garden, and in the course of the last century was turned into the arena of a theatre (called an amphitheatre) by the Marquis Viraldi, to whose family it still belongs. It is now called Teatro Correa.

The great tomb or mausoleum of Hadrian was outside of the City; it soon became an important fortress, and is much mixed up with the medieval history of the city; it is necessarily described in another portion of this work. That of Sylla is recorded to have been in the Campus Martius, and was supposed to have been on the site now occupied by the Monte Citorio [g]. It is known that the raised ground there is full of ruins of a building of importance, and the Mausoleum of Sylla is likely to have been on a large scale. There is another remarkable and important mausoleum of his time behind the Thermæ of Caracalla, between the piscina of those thermæ and the Wall of Aurelian. It is similar in plan to the mausoleum of Augustus,

[d] VIRILIS . ANIMI . FOEMINAE
QVAE . VOLVNTARIA . INEDIA
FRVMENTI . VSVM . ET . VITAE . SIBI .
ADEMIT
SEPVLCRALI . HOC . LAPIDE
TRANSLATO . E . MAVSOLEO . AVGVSTI .
EXCAVATOQVE
DIMENSVS . EST . $\overline{CCC}$ FRVMENTI .
PONDO RVDI . OLIM . SECVLO
S . P . Q . R .
EVMDEM . ALIA . IAM . AETATE .
LITERIS . PERPOLITA
EXPOLIENDVM . ORNANDVMQ .
CVRAVIT
OCTAVIO . MVTO
ALEXANDRO . RONDANINO COSSS
BRVTO . GOTTIFREDO
LEONE VEROSPIO PRIORE

[e] Poggii Florentini, de Fort. Variet., Urbis Romæ, &c., ap. Sallengre, *Nov. Thes. Antiquit. Roman.*, vol. i. col. 507.

[f] Andrea Fulvio, *Antichità di Roma*, &c., l. v. c. 15, Venetia, 1588, 8vo., p. 171.

[g] This has been proved not to have been the case, by finding a hypocaust under the pavement of the ancient court of this building, now turned into the House of Parliament. Others think that the mausoleum of Sylla was in the Piazza del Popolo, at the entrance to the Corso, where Flaminio Vacca saw and described a large mausoleum covered with plates of white marble, which was destroyed by Paul III., and the materials used to build the two external towers of the Porta del Popolo. Such a mausoleum is shewn by Bufalini in his old pictorial map of Rome in the sixteenth century.

and nearly as large; the upper part is covered with earth, and cultivated as part of the garden in which it is placed; the aisle round is entirely filled up with earth, but was excavated in the last century; the central part is used as a cellar. The plan is cruciform, with short arms to the cross, and places for sarcophagi at the end of each. The entrance is through the long arm or stem of the cross, and this has *columbaria* in the walls, the surface of which is faced with reticulated work of the time of Sylla, or perhaps rather later[h].

The tomb of the Emperor Nero and of the family of Domitia, of which he was a member, is usually said to have been on the site of the church of S. Maria del Popolo by the side of the gate[i]. That family is believed to have lived on the Pincian, in the great fortified palace or castle at the north-east corner, intended to protect the gate. The remains of that castle, of which the celebrated Muro Torto forms a part, are of the time of Sylla, and it is probable that it was built by him to defend that entrance into Rome, when he enlarged the *pomerium* or boundary of the city.

Another fine tomb was discovered on the Quirinal in making a new street from the fountain of Trevi to the Pontifical Palace, about A.D. 1860. It seems to have stood on the bank or *agger* of the old fortifications, the pavement of a street was found thirty feet below the surface in front of the tomb. This must have been near the site of the Porta Sanguinalis of the old city. The base of the tomb is preserved within the Palace called *di S. Felice;* it is of travertine, and bears the inscription to Quintus Sempronius and his wife Larcia. The upper part of the tomb was of brick, in the form of a small chapel.

One of the towers of the Porta Nomentana, of the time of Honorius, was made out of the tomb of Quintus Haterius. The inscription was found twenty feet below the level of the ground during some excavations made by General Zampini in 1827. Quintus Haterius is known, being mentioned by Tacitus as among the worst flatterers of Tiberius, and his death is recorded by the same author in A.U.C. 780, or A.D. 27.

In that part of the Via Prænestina which is within the present walls, but outside of the boundary of the city, are remains of several tombs. One of these must have been of some important family, from its large size and the importance of the structure. It is near the

[h] No inscription has been found and no name is given to this large and remarkable tomb.

[i] As Suetonius says that the tomb was visible from the whole plain of the Campus Martius, it is more probable that it was on the hill than in the valley, and the legend of the site being haunted by the ghost of Nero, until it was sanctified by the building of the church, may be only one of the many doubtful legends of the Roman Church.

Trophies of Marius. At first sight, it has more the appearance of a medieval castle of small size, with four towers, under each of which is a vaulted chamber as if for a sarcophagus, and a central space not much larger than the towers. Nothing is known of the history of this tomb, which is however of the time of the Empire, though now in a very bad state, and inhabited by a gardener.

The tomb of the family of Lucius Arruntius, which was excavated in the time of Piranesi, and admirably illustrated by him, still exists, but in a very mutilated state; it is near the Porta Maggiore, in the Exquiliæ, now in the same large vineyard as the building called Minerva Medica, and there are remains of other tombs full of *columbaria*. The tomb of Eurysaces the baker is outside that gate, and has been described in another part of this work.

The tomb of the Lateran family on the bank of their castle or palace, on the side next the Cœlian, usually miscalled the "House of Verus," is important in several points of view. The great foss between the Lateran and the Cœlian marks the eastern boundary of *the city*. This tomb stands on the opposite bank of that foss, and the wall is lined with *columbaria;* it is divided into three parts, with a round tower in the centre, faced with *Opus Reticulatum* of the time of Nero, and two wings to it, the walls of all three parts filled with *columbaria*. The bank made across the great foss of the city to carry the aqueducts, and the road by the side of them are just to the north of this tomb, and on the other side of that bank again in the foss is the church of SS. Pietro and Marcellino. Near that, in the garden of the Campana Museum, are remains of another tomb of the first century [k].

The tomb of Tiberius Claudius Vitalis, architect of the time of Nero, standing on the same bank as his aqueduct, a little to the east of this, has been already mentioned. (p. 6.)

Other tombs were found just outside of the Porta Lateranensis, which is in the angle or nook formed by the projection from the line of the wall of Rome on the north part of the old Lateran Palace, during the excavations made under my direction in 1869 to shew the lower part of the gate. This proves that the road at the bottom of the great foss of the city passed through the Lateran Gate, or was connected with that road which also passed in a straight line under the altar of S. John Lateran, where the pavement of it was seen by the Abbot of the Monastery when the present confessio was made. This was originally the foss-way on the east

[k] There is also a foolish imitation of a tomb in the remains of the Campana Museum, but the one here mentioned is under the modern road, and is not an imitation.

side of the Lateran Castle, the foss in which their tomb, before mentioned, stands was on the west side. The ground, to the east of this, with the nave of the church upon it, is entirely of made earth, and full of rubbish, a filling-up of the ancient foss.

There are three tombs full of *columbaria*, or pigeon-holes for cinerary urns, between the Via Latina and the Via Appia, near the Porta Latina and the Porta di S. Sebastiano, within the Wall of Aurelian. They are better preserved than usual, and have many of the cinerary urns remaining in their original places in the niches made for them. One of the fine subterranean tombs in the Necropolis, within the present walls, near the Via Appia and the Porta Latina, usually called the *columbaria*, is named after Pomponius Hylas and Pomponia Vitalina, from the inscription at the entrance, executed in mosaic letters, and for that reason perhaps preserved in its place. This sepulchre has been carefully cleared out, and is in remarkably good preservation. Several of the *cippi*, when it was quite perfect, had inscriptions, which shew that it belonged to a burial company, and that persons of different families and of various ranks were buried here on payment for the space occupied. It was on the cross-road from the Via Appia to the Via Latina, and only discovered in 1830, and excavated by the Marchese Campana, who was very careful about the preservation of it. The ancient vault, with its arabesque paintings, is also preserved. It is of the time of Augustus and Tiberius, as is shewn by the tombstones of the *ornatrix* (lady's maid) of Octavia, the sister of Augustus, and of a *pedisequus* (footman) of Tiberius Cæsar. An addition was made to it in the time of the Antonines, and there is a sarcophagus of terra-cotta of that period. The other two are in the Vigna Codini, near the Porta di S. Sebastiano, and one of these latter is that of the servants of Augustus or of the Cæsars. These tombs themselves are commonly called *columbaria*, though this is not strictly correct, as one of them may contain hundreds of *columbaria*.

One of the tombs of the first century, between the Via Appia and the Via Latina, within the present wall of Rome, but outside of the old wall of the city, was also for the "Servants of Augustus," or OFFICERS OF CÆSAR'S HOUSEHOLD, as is shewn by the inscriptions still remaining on the columbaria; but this is quite distinct from the tomb of Livia Augusta on the Via Appia, of which an account was published by Dr. Gori in 1727. The officers of the imperial household were of every variety of rank, nearly equivalent to our Civil List. Among these names are several that are the same as those men-

tioned by S. Paul among the early Christians at Rome who sent their greeting to the Philippians and the Corinthians. This was recently excavated, and the inscriptions are given by Dr. Henzen in the *Annali dell' Instituto Archeologico*, 1866. Some of these names were very common ones at that period, and might amount to nothing by themselves; but others are not common, and are mentioned together by S. Paul.

There is a very temperate and well-considered article on the subject in Professor Lightfoot's Notes on S. Paul's Epistle to the Philippians[1], originally published in the "Journal of Philology." As neither of these works are generally accessible to archæologists, I venture to extract the most important part of it.

"These columbaria I shall call A, B, C, respectively.

"The character of a columbarium is well known. That which is here styled A, is a very good type of the class. It is a deep chamber, entered from above by a steep flight of steps, and measures about 25 ft. in length, and 18 in breadth. It contains nine tiers of niches or pigeon-holes, with eleven niches in each tier on the longer, and eight on the shorter sides. The stairs interfere somewhat, but not to any great extent, with the regularity of the arrangement. The main walls are about 20 ft. high, and the old vaulting, which exists no longer, rose higher still. The roof is now, as it was originally, supported on a central pier, round which the niches are ranged similarly, though not with the same uniformity, as on the main walls. There will thus be in all about four hundred niches, and as each niche contains two ollæ (the olla is a sort of sunk basin, which is provided with a lid, and in which the ashes were deposited), we have twice this number of ollæ. Besides these there is a projecting step or base running round three sides of the chamber below the lowest tier of niches, and ollæ are sunk into this also. Thus there will be in all not far from 1,000 ollæ, i.e. room for the remains of nearly 1,000 bodies in a chamber, roughly speaking, about 20 ft. all ways[m].

"The columbarium B is of a superior character to the last-mentioned. The niches are larger and not so crowded; nor are they placed uniformly in tiers, as in the former case. There is also more painting and sculpture.

"Both A and B belong to the period of the early Emperors, and contain mostly the remains of the slaves and freedmen of members of the Imperial family; nor are they unfavourably situated for this purpose, being within about half-a-mile of the Imperial residence on the Palatine. The dates of the inscriptions in both these sepulchres range from about the time of Augustus to that of Hadrian. Thus in A we meet with the name C. IVLIVS frequently, and sometimes with the

[1] The following names are found on the Columbaria: Amplias, Ampliatus, Urbanus (Gruter, p. 1070, No. 1), Stachys, Apelles, Triphanes, Triphusa, Rufus, Hermes, Hermas, Patrugas, Philologus et Julia, Nereus, Pudens (Gruter, p. 656, No. 1). The officers of the household of Aristobulus and of Narcissus formed part of "Cæsar's Household," with which they were incorporated. See Dr. Lightfoot's "Commentary on Philippians." 8vo. Cambridge, 1868, pp. 169, 175.

[m] "In the following pages I have included, as in columbarium A, some inscriptions which were found in the course of the same excavations immediately round it, and are given in the account of the Marchese Campana.

addition C. L., i.e. Caii Libertus, while the following inscription points to the age of Hadrian or later, Ælius being the family name of that Emperor :—

AELIVS . P. L.
HILARVS [n].

with which compare the following found in the immediate neighbourhood :—

D. M.
T. AELIVS . AVGVSTORVM . LIB.
JANVARIVS . ET .
AELIA . SVCCESSA . CONIVNX
VIVI . FECERVNT . SIBI [o].

It is well known to have been the custom of freedmen to assume the nomen, and most frequently the prænomen also, of their patron ; and these, together with their original servile name, which thus became a cognomen, made up the 'tria nomina,' considered indispensable for all Romans of any consideration. The limits of time in B are found to be about the same.

"The most frequent name perhaps in both of these is TI. CLAVDIVS, very often with the addition of AVG. LIB. This was the name common to both the second and fourth of the emperors (Tiberius and Claudius), and may refer in different places to the one or to the other ; but there is reason to believe from the frequent mention of other members of his family, as Octavia his daughter, and Messalina his wife, that the latter is generally, though not always, meant.

"If we may judge from the inscriptions from the third columbarium given in Canina, it does not differ materially in this respect from the former two. Thus we have C. IVLIVS . DIVI . AVG. L., and P. AELIVS. AVG. LIB. pointing to the earlier and later date respectively ; and there is mention, among others, of Tiberius Cæsar, of Agrippina, and of the Emperor Caius."

Tombs outside of the Wall of Aurelian.

The tombs by the side of the roads outside of Rome are for the most part mere ruins also. They are innumerable ; but, like other buildings of the time of the Republic and of the Empire, they have been used as stone quarries for building the medieval houses and castles, and often the mere farm walls also. Fortunately those built of concrete faced with brick would not pay for the cost of destroying them and carrying them away, and these are left standing. In other cases, where the concrete mass has been veneered with marble, the casing has been removed and the concrete only left standing. The medieval builders paid no more respect to the tombs of the dead than to any other building that they could use as old materials.

There are so many monograms published upon the tombs of this or that family, that a mere abstract of them would form a separate work ; we can only notice here some of the more important. Among them perhaps may fairly be reckoned the work on the tomb of the freedmen and servants of Livia Augusta and of the Cæsars, which is

[n] "Acad. di Archeol., vol. xi. p. 378.

[o] "Ibid., p. 402.

only another name for "the officers of Cæsar's household." It was found in 1726 on the Via Appia, between the first and second mile from the Porta di S. Sebastiano, and described by Dr. A. F. Gori [p], with the inscriptions in full, and with numerous woodcuts and ten copper-plates, in a folio volume; he added the notes of A. M. Salvinius, and published it at Florence in 1727. It is also described in the great work of Piranesi, and by others. This is frequently, but erroneously, supposed to be the same as the fine one within the Walls of Rome, near the Porta di S. Sebastiano and the Arch of Drusus, usually called the *columbaria* of the servants of Augustus, of which we have given Dr. Lightfoot's account; we now add his description of the present one :—

"Besides the three columbaria [within the walls] already mentioned, one much more extensive was exhumed in the years 1725 and 1726 on the left of the Appian Way, about the second milestone [q], and called after the 'freedmen of Livia Augusta,' from the circumstance that the sepulchral inscriptions most prominent bore the name of persons of this rank. This columbarium did in fact, like those described above, contain the remains chiefly of members of the Imperial household. The inscriptions are mostly of the date of the earlier Cæsars, bearing the names of Augustus, of Livia, of Caius Cæsar, and others; but some are later, as the following :—

D. M.
M. VLPIO . AVG . LIB.
MENOPHILO . &c.

where the name 'Ulpius' bespeaks the Emperor Trajan. A large number of inscriptions from this columbarium, which has long been in a state of dilapidation, are preserved by Piranesi in the third volume of his 'Antichità Romane' (plates xxi. to xxxix.), from which source I have drawn my information [r].

"These sepulchral monuments afford important notices as to the names and offices of members of the Imperial household at the time when St. Paul wrote. The columbarium A seems to contain the remains of persons of a humbler class: accordingly we very rarely find any special office designated. Generally nothing more than the master's name is given, as EROS . TI. CLAVDI . NERONIS, or EXPECTATO . VERNAE . CAESARIS: but there are some few exceptions. Thus we

[p] "Monumentum sive Columbarium libertorum et servorum Liviæ Augustæ et Cæsarum, Romæ detectum, &c. ab Ant. Fr. Gorio." Florentiæ, 1727, fol. min.—It was reprinted in Poleni, *Utriusque Thesauri Antiq. Romanarum Græcarumque nova Supplementa*, vol. iii. col. 1—47. See also Canina, Via Appia, part 4, folio, Rome, 1851.

[q] This is not quite a correct description; it is between the first and second mile, but very soon after the first, at the entrance to a large vineyard, and the gardener's house is made out of it.

[r] The following names were also found in these *columbaria* :—

AMPLIAS . AMPLIATVS . VRBANVS.
(Gruter, *Inscrip.*, p. 1070, No. 1.)
STACHYS . APELLES . TRIPHANES .
TRIPHVSA.
RVFVS . HERMES . HERMAS . PATRVCAS.
PHILOLOGVS et IVLIA . NEREVS. PVDENS.
(Gruter, p. 656, No. 1.)

The officers of the household of Aristobulus and of Narcissus formed part of "Cæsar's Household," with which they were incorporated. See Dr. Lightfoot's "Commentary on Philippians," 8vo., Cambridge, 1869, pp. 169, 175.

read of one Blastus as AVG. LIB. TABVLARIVS, and of a certain mimic, who seems to have stood high in the Imperial favour, MVTVS . ARGVTVS . IMITATOR . TI. CAESARIS . QVI . PRIMVM . INVENIT . CAVSIDICOS . IMITARI., of TI. CLAVDIVS . CAESARIS . NVMVNCVLATOR . AMARANTHVS., and others. In B and C more information is vouchsafed, probably because the persons buried here were more important. Thus in B we have the names of the 'medicus Marcellæ,' 'obstetrix Marcellæ,' 'topiarius Marcellæ,' 'argentarius Marcellæ,' 'sarcinatrix Antoniæ,' 'musicarius Paridis,' 'symphoniacus Cæsaris,' 'Octaviæ Cæsaris Augusti F. ornatrix,' 'Octaviæ Cæsaris Augusti F. ab argento,' 'Ti. Cæsaris Aug. ser. unctor,' while in C are found 'Ti. Cæsaris a veste foren.,' 'Agrippinæ supra veste[m],' 'Juliæ Drusi Cæsaris supra lecticarios.' The majority, whose office is not mentioned, may be supposed to have held a humbler station in the household.

"After saying thus much as to the rank of the occupants of these tombs, it is time to inquire how far the names found here throw any light on the present question.

"1. St. Paul, writing to Rome, salutes among others 'Tryphæna and Tryphosa, who labour in the Lord[s].' The name *Tryphæna* occurs in the following inscription in columbarium A, to be found in the Marchese Campana's account in the 'Proceedings of the Roman Archeological Society' (vol. xi. p. 375, No. 27) :—

D. M.
TRYPHAENAE
VALERIA . TRYPHAENA
MATRI . B. M. F. ET.
VALERIVS . FVTIANVS.

"The daughter Tryphæna, who together with one Valerius Futianus erects this monument to her mother's memory, bears the name *Valeria*. Now Valeria was the Gentile name of the Empress Messalina; and, as the occupants of these niches are chiefly members of the Imperial household, we may reasonably infer that this Tryphæna was attached to the service of that notorious princess, and was manumitted either by her or by some member of her family. The names *Valerius* and *Valeria* are very common in the vault; and in the neighbouring columbarium B, we find the sepulchres of servants of Messalina, e.g. SABINVS . MESSALINE. INSVL[t]. Moreover, we have proof that the Valerius Futianus whose name is here attached to that of Tryphæna was connected with the household of the Cæsars, in another inscription hard by in the same vault[u], in which we read :—

D. M.
CLAVDIAE . AVG. LIB. NEREIDI
M. VALERIVS FVTIANVS[x]
MATRI . CARISSIMAE.

D. M.
M. VALERIO . SYNTROPHO
FVTIANVS
LIB. OPTIMO.

"It may then, I think, be considered highly probable that this Valeria Tryphæna did belong to the Imperial household. Now Claudius succeeded his

[s] "Epist. B. Pauli ad Rom. xvi. 12.

[t] "Canina, Via Appia, i. p. 218, No. 9.

"i.e. Messalinæ insularius, the agent who looked after the *insulæ* or lodging-houses which were the property of the Empress. So Narcissus is styled in an inscription found at Veii (Orelli, No. 2927) "Ti. Claudii Britannici supra insulas." Muratori, however, explains the word differently, *Nov. Thes. vet. inscript.*, tom. ii. p. cmxliii., n. 11.

[u] "Accad. di Archeol., vol. xi. p. 376, No. 35.

[x] "Written FVTIANS in Campana; but, if this is correctly copied, it must have been an error of the workman, as the twin inscription shews. Besides the name M. VALERIVS . FVTIANVS occurs elsewhere in this vault."

nephew in 41, and from that time till her death in 48, Messalina was mistress of the palace. The manumission of this Tryphæna not improbably falls within these limits. Consequently, as the Epistle to the Romans was written in 58, the Valeria Tryphæna of the inscription was coeval with the Tryphæna saluted by St. Paul.

"The result we obtain, then, is this. St. Paul, writing to Rome in 58 A.D., salutes a Tryphæna. In writing from Rome to the Philippians some four years later, he sends a salutation from 'them that are of Cæsar's household,' speaking of these apparently as persons well known to the church he is addressing, and therefore probably not his recent converts, but those earlier professors of Christianity such as are saluted in the Roman Epistle. Lastly, we know that there was a Tryphæna in the Imperial household at this time, and the name does not appear to have been a common one. May not she have been the very Tryphæna saluted in the Epistle to the Romans, and form a link of connexion between the salutations there and the mention of the members of Cæsar's household in the Philippian letter? There is, so far as I can see, no improbability in this supposition[y]."

This tomb was almost destroyed immediately after the work of Dr. Gori was published; all that now remains of it consists of part of the outer walls with the *columbaria* in the inner side of them, but without a roof, and used merely as a yard for the gardener. Enough remains, however, to identify the place and to shew the construction; the outer surface of the wall is faced with brick of the time of Augustus. The situation of it is close to the road on the eastern side of the Via Appia, just beyond the first mile from the Porta di S. Sebastiano, in the Vigna Colonna, which name is over the gate, and the tomb is close to the gate on entering. It is nearly opposite to the catacomb of S. Calixtus. The inscriptions were carried to the Capitoline Museum.

Nearly all the tombs on the Via Appia belong to a period before the Christian era, beginning with mere earthen mounds, each bearing some historical name[z]; then chambers formed of the solid walls of large split stones of the time of the Kings; then the concrete masses of the time of the Republic, many of which are made in imitation of a funeral pyre, the great heap of fagots represented by a mass of concrete, and the large beams of wood laid across the fagots with their ends projecting, represented by pieces of stone or marble cut into that form, projecting from the concrete mass. These have generally been mutilated for the sake of the marble to such a degree, that the design of the tomb is seldom preserved; but some are more per-

[y] "Journal of Philology," vol. iv. p. 65.

[z] The names of the tombs of the Horatii and Curiatii given to the earthen mounds or *tumuli* on the Via Appia, about three miles from Rome, and some other tombs there, on which no inscriptions have been found, are of very doubtful authority.

fect than others, especially at a distance from the city, and there is one near Albano quite perfect, a well-known curiosity for visitors, which affords a key to the rest. After these came the tombs of the early Empire, faced with the beautiful brickwork of Nero, Trajan, or Hadrian, more or less mixed with the reticulated work of small diamond-shaped pieces of tufa, characteristic of the first century. There are however very few of these tombs on the Via Appia, that great Necropolis of ancient Rome had been previously occupied; the finest brick tombs of the first century are on the Via Latina and the Via Appia Nova, some of which are preserved nearly intact, with the painted chambers in the beautiful style of the first century. Very few tombs of a later period are found by the sides of the roads, because the ground was already occupied, and what remained for sale was sold at enormous prices.

The tomb of Priscilla the empress, wife of Domitian, is described by Statius[a] as one of great magnificence. He also mentions the situation of it as on the Via Appia, immediately after passing the river Almo, one branch of which goes under the road about half a mile beyond the Porta di S. Sebastiano. It was round, had a dome to it, and was ornamented with bronze statues in niches, representing Priscilla in different characters, as Ceres, Venus, &c. Her body was not burnt, but wrapped in purple silk and enclosed in a marble sarcophagus. The large round tomb opposite to the chapel of "Domine quo vadis" is supposed to be the remains of it, but so effectally stripped that no one would suppose it had been an imperial tomb. It stands on a square base built of *silex* or paving-stone; the marble casing has been carried off. The doorway is on the side opposite to the road, and there are places for three sarcophagi, with remains of reticulated work of the time of the Flavian emperors. In 1773, an inscription was found near to it of Titus Flavius Epafroditus, freedman of Abascantus, and keeper of the tomb.

This is the first sepulchre of much interest visible on the celebrated Via Appia; those between the site of the Porta Capena and the Porta di S. Sebastiano are almost entirely destroyed or buried. The others near the Via Appia and the Via Latina within the walls can be seen in the vineyards, but are not visible from the roads. After passing this remarkable tomb, the probable burial-place of the officers of Cæsar's household, mentioned by S. Paul, we arrive almost immediately at the catacombs. On the right-hand or western side of the road are the catacombs of S. Calixtus and

[a] Statii Sylvæ, lib. v. s. 1.

S. Sebastian, and beyond that are the remains of one of those of the Jews, nearly opposite to the Circus of Maxentius and his son Romulus; but this appears to be only a family burial-place, never of much importance, perhaps a cemetery for the very poor. It is in a clay soil not well suited for the purpose, and is now in a very bad state. The Via Ardeatina runs nearly parallel to the Via Appia for about a mile, from the chapel of "Domine quo vadis" to the back of S. Sebastian's, between that and S. Paul's, with a cross-road from one to the other. On this are the large and fine cemeteries or catacombs of S. Domitilla and others, supposed by some to be connected by subterranean roads with that of S. Paul's on the west, and those of S. Sebastian and S. Calixtus [b] on the east. This may or not be true, and cannot be ascertained without a good deal more excavation; but the modern *fossores*, Valentino and his son, are of opinion that such subterranean passages exist in all the roads, and that the catacombs on each road were connected by such subterranean passages.

On the left or eastern side of the Via Appia, after leaving the tombs of the servants of the Cæsars, before mentioned, we soon arrive at the cross-road that passes by S. Urbano and the head of the valley of the Caffarella, and goes from the Via Appia Antiqua to the Via Appia Nova. At the northern angle of this cross-road is the great catacomb of the Jews, one of the earliest and the best preserved in Rome, and in the vineyard over this stands a fine tomb of the first century, with niches for images, built of the beautiful brickwork of that period. Shortly after passing this is the great circular tomb of Romulus, the son of Maxentius, a large part of which remains, but concealed by the modern front, now a wine-shop. On three sides of this are remains of an arcade, the fourth side being open to the road. Joining on to this arcade on the southern side, are the remains of a fine *piscina*, or *castellum aquæ*, a filtering-place and reservoir for the aqueduct that supplied the villa of Maxentius on this spot, to which both the circus and the tomb were appendages; but the villa itself has been destroyed for building materials.

Pursuing this great south road out of Rome, we soon arrive at the great circular tomb or mausoleum of Cæcilia Metella, on the top of a steep hill. The valley which begins at this point and reaches to S. Paul's, passing by S. Sebastian's, and in which the circus and villa were placed, had the name of *catacumba*, or the low valley that is be-

[b] At the original entrance to this stands a ruin of the second or third century, which may be either a pagan tomb, or one of the chapels usual at the entrance to a catacomb.

tween two ridges of hill, and this is believed to have been the origin of the name of *catacomb*, applied to all these cemeteries.

The tomb of Cæcilia Metella is the chief landmark on the southern side of Rome, and at the same time one of the finest and the most picturesque ruins. This magnificent work still preserves its original facing of travertine; the mass of the wall, which is of enormous thickness, is of concrete as usual, and the interior is lined with brick. The passage through the wall is of the same character, but in the middle of the wall is a doorway of travertine. The pit in the centre, where the sarcophagus was placed, is still very deep, though it is partially filled up with earth. It is not improbable that there is a catacomb connected with this pit, as this great mausoleum was evidently intended for a wealthy family burial-place for that part of the family of Crassus which would be descended from *Marcus Lucinus Crassus* and his wife, *Cæcilia Metella*. The original inscription is preserved in the facing:—

CAECILIAE Q. CRETICI
METELLAE CRASSI.

That is to say, Cæcilia Metella, daughter of *Quintus Cecilius Metellus Creticus*, and wife of *Marcus Lucinus Crassus*. Her father, Cæcilius Metellus, after her birth, had taken the name of *Creticus*, because he had conquered the island of Crete as Pro-Consul in the year 686 of Rome, B.C. 67, for which he received the honours of a triumphal procession, notwithstanding the opposition of Pompey.

Her husband, Crassus, was killed in the war with the Parthians, in the year 700 of Rome, B.C. 53. The tomb was probably built between these two periods. Of Cæcilia Metella herself, nothing more is recorded, the inscription being the only evidence we have of her existence. The wealth of the great family of Crassus is notorious, and this grand mausoleum was doubtless intended for the burial-place of a branch of that family. It was the custom of the Romans for the wife to retain her own family name jointly with that of her husband, so that their children would belong to the family of *Crassus-Metellus*. This tomb is mentioned by Cicero[c] by the name of the Metelli, as being the burial-place of that family. The situation of it at the angle of the ridge of hill, where it is crossed by the Via Appia, is admirably chosen for display, and commands the whole country round. This circular tomb stands on a square basement of 100 ft. on each side, which is also the diameter of the round mass on the exterior; the inner chamber for the sarcophagus

[c] "An tu, egressus Porta Capena quum Calatini, Scipionum, Serviliorum, Metellorum sepulcra vides, miseros putas illos (?)." (Cicero, Tusculan. Disputat., lib. i. c. 7.)

is only 30 ft. in diameter, which leaves no less than 35 ft. for the thickness of the mass of concrete, with the facings of travertine on the outside and brick in the inside. The roof was in a conical form; the height to the cornice is 42 ft., and the total height is calculated at 60 ft.

This massive structure, in a commanding situation, could not escape being turned into a castle in the Middle Ages. It was given by Boniface VIII. in 1299 to his family, the Gaetani, who made it the citadel of an extensive fortress, which extended on both sides of the road, so that for a century afterwards no one could pass in or out of Rome without going through it, and paying the tribute they chose to exact. The barons of those days were supported by the Church, and divided their plunder with the priests. On the opposite side of the road, but within the walls of the castle, are remains of an elegant Gothic chapel, which partakes a good deal of the English character of the time of Edward I., in the style called Early Decorated: the windows are of single lights, lancet shaped, and trefoil headed. The medieval walls and tower of the castle at the back of the tomb are extremely picturesque, and a fine example of the period. The popular name for it is *Capo di Bovo*, from the heraldic badge of the family, an ox's head. The history of the castle belongs to the fortified houses of the Middle Ages, when it had ceased to be considered as a tomb.

It is now usually considered as the beginning of the celebrated tombs on the Via Appia, which are a subject for a separate work. Canina has one in two quarto volumes, to which the reader is referred. A mere catalogue of the tombs would more than occupy one of our chapters.

On the left hand or eastern side of the Via Appia is another ancient cross-road (or *diverticulum*), which leaves the high road near the chapel of "Domine quo vadis," about half-a-mile from the Porta di S. Sebastiano, and runs for about a mile nearly parallel to the Via Appia, but at a considerably lower level, in the valley of the Caffarelli, or Caffarella, and near the banks of that branch of the river Almo which runs through that valley. At about a mile from the junction is a remarkable building of the first century, of very fine brickwork of the time of Nero, with a vaulted roof, and remains of terra-cotta and stucco ornament and niches. This is commonly called the temple of *Deo Ridiculo;* but Nibby has stated that this is a popular error, that it is so called because it stands in the meadow to which Hannibal came, and from which he returned, and that the real name is *Deo Rediculo*, from the word *redeo*, 'I return,'

and has nothing whatever to do with ridicule. It was probably a small temple or shrine, dedicated to the *genius loci*, that is, the river god, Almo. It is mentioned by Festus [d], and Pliny [e]; the latter of whom mentions funeral rites performed on a crow, and that the funeral pyre was prepared here, on the left of the Via Appia at the second mile, in the meadow called "Of the Return."

It has been the fashion of late years to call this building the tomb of Herodes Atticus, to whom the property is said to have belonged; but he flourished in the second century, after the time of Hadrian, and the construction of the building appears to be before that time [f].

Tombs on the Via Labicana [g].

Among the ruins of a villa or habitation of some importance, about a mile from Rome on the Via Labicana, now belonging to the Irish monks of the monastery of S. Clement, is a large round mausoleum, on the wall of which was found a slab of marble with this inscription :—

D. M.
M. AVRELIVS SYNTOMVS ET
AVRELIA MARCIANA ÆDIFICIVM
CVM CENOTAFIO ET MEMORIAM
A SOLO FECERVNT SIBI ET FILIIS
SVIS AVRELIO LEONTIO ET AVRELI
Æ FRVCTVOSÆ ET LIB. LIBER.
POSTERISQVE EORVM.
D. M.

"M. Aurelius Syntomus and Aurelia Marciana made this building with cenotaph (garden-tomb) and memorial from the foundation, for themselves and their children, Aurelius Leontius and Aurelia Fructuosa, and their freedmen, freedwomen, and their posterity."

This place is considered by Father Mullooly [h] to have been a *prædium* or farm, or country-house, with all its appurtenances, and the mausoleum of the family of Aurelius Syntomus and Aurelia Marciana, and it is a good illustration of what a *prædium* was. The

[d] Festus describes it thus :—
"Rediculi fanum extra portam Capenam Cornificius ait fuisse, qui REDICVLVS propterea appellatus, quia accedens ad urbem Hannibal ex eo loco REDIERIT."

[e] "Qui constructus dextra Viæ Appiæ ad secundum lapidem in campo Rediculi appellato, fuit." (Plinii Nat. Hist., lib. x. c. 43.)

[f] The construction of the time of Hadrian may be seen in his villa near Tivoli; this building is more of the character of the arcade of Nero.

[g] The Via Prænestina, or Gabina, which goes out of the same gate, but deviates immediately towards the north, also has many remains of tombs upon it, especially those of the Gordiani, at their villa called *Torre dei Scavi*, about three miles from Rome. The celebrated tomb of Eurysaces the baker and his wife Aristia, at the Porta Maggiore, is described in another part of this work.

[h] *Saint Clement, Pope and Martyr, and his Basilica in Rome*, by Rev. Joseph Mullooly, O.P. Rome, 1869, 8vo., preface, p. iv.

site of the mausoleum was called religious ground, such sites were rigorously protected by the Roman law[i]. It was inalienable, and exclusively belonged to the families of those who were buried in it.

In the time of Hadrian, a great cemetery appears to have been made at the place called *Cento Celle*, from the number of cells or tombs that had been excavated there. These have generally been filled up again; but one is left open near the medieval tower, called by that name, and deserves examination. It is cruciform in plan, with the entrance at the end of the longest arm or stem of the cross. On each side of this entrance, the walls are pierced with rows of *columbaria* for the urns of human ashes; but to the three arms of the cross are three apses, in each of which is an arched tomb for a sarcophagus, so that the family to whom this tomb belonged, employed both modes of interment. It is ornamented with columns, and the vault with stucco upon it. The date of it is the first century, or not later than the time of Hadrian, marking that as a period of transition from urn-burial to burying the whole body[k].

Tombs on the Via Latina.

There are several fine tombs in that part of the Via Latina which was excavated under Pio IX. in 1858, and several houses mixed with the tombs in a manner which appears very singular to our modern ideas, but which was common in the time of the Republic, and in the first century of the Christian era; most of the tombs belong to the time of Sylla and Augustus. Some of these retain very fine paintings and rich stucco ceilings, and there are beautiful specimens of early brickwork. Several have wells in them, as before mentioned.

Of these "Tombs on the Via Latina," as they are now usually called, a good concise account was published at the time in "The Builder," by Mr. Eastlake, with woodcuts from his drawings and plans carefully measured; he was then a young man and a student only, but they are very creditable to his care and industry. Signor Fortunati, at whose expense these tombs were excavated, afterwards published a more full account of them, with fine plates, in a folio volume. They are situated in meadow land called the *Prato Corso*, about two miles from the Porta San Giovanni, close to the point where the old Via Latina crosses the Via Appia Nova obliquely,

[i] "Religiosum locum unusquisque sua voluntate facit, dum mortuum infert in locum suum." Marcian. Digest. i. 8, 6, § 4.

[k] The same mixture of the two modes of burial may be seen in great numbers of the ancient tombs; it occurs in all those that I have seen excavated in 1865 and 1866, as in that of Claudius Vitalis in the gardens of the Villa Volkonski, near the Porta Maggiore, and several at Ostia.

and runs nearly parallel to it as far as the Torre Fiscale, about half-a-mile further on, and the *piscinæ* of the aqueducts. The remains of tombs can be traced along both these roads from the gates of Rome for miles; they happen to be more than usually perfect at the place indicated. Near this are the foundations of the church known as S. Stephen's, and close to this are remains of a catacomb of some extent. Under some of the tombs in this part of the Via Latina are also small catacombs, which seems to have been usual[1]. One of these celebrated painted tombs is dated by a brick stamp, giving the names of the consuls, Plautius Quintillus and Statius Priscus, A.D. 159. In these there were some cinerary urns, and there is no reason to believe that they were Christian; but the custom of burying the dead had then come in, and sarcophagi were found in some of them.

The following is Mr. Eastlake's excellent account of them, written at the time they were found:—

"The first tomb that was discovered is reached by two flights of steps, which lead down from the Via Latina to a sort of area, lighted from above by a rectangular opening, which must have been originally protected, I think, by a low wall or railing. In front of these steps, above, still remain the bases of pilasters and piers, which probably belonged to the portico of some superstructure. On the level below, and facing each other, are two chambers, both waggon-vaulted. That one between the two flights of steps is open to the area at one end; the other chamber is entered by a doorway. The vault of this latter one is beautifully decorated, in a style of which I believe few examples exist. It is divided into circular and square panels, placed alternately, the intervals between them being filled with leaf ornament. In the centre of each panel is a grotesque group of figures, in the style commonly called arabesque—a nymph riding on the back of some sea monster, or dancing with a fawn. These figures are executed with plaster, in low relief, and in some parts with incised lines. The spirit and vigour of these sketches, if I may use such a word for this kind of work, are truly wonderful. They seem to have been rapidly executed, but with the greatest decision and artistic skill. At a little distance they have all the appearance of highly-finished work, and though really roughly modelled, seem as far superior to the same style of decoration in the Renaissance period, as the free leafage in the capitals of our best Pointed architecture is to the insipid neatness of some modern Gothic execution. Each end of the vault is also decorated with leaf ornament, in which, though the execution is inferior, there is still great freedom; and lovers of εὔρυθμια would be shocked to find great irregularity in the disposition of the lines in a design so closely allied to the Classic school.

"Sarcophagi were found here, and fragments of a cornice, which, though its projection is unusually great for internal work, was originally, as is evident, placed at the springing of the vault."

[1] The name of catacomb or *cemeterium* is not usually applied to these subterranean chambers under the tombs; they are sometimes called *hypogeum* or *conditorium*, but there is no real distinction between these and some of the catacombs called Christian.

The only entrance to another of these tombs or catacombs is through the *atrium* of a house, in the floor of which was a square opening to give air and light. This tomb had been long in use; the sarcophagi found in it were of very different dates.

"The outer chamber below is lined with blocks of travertine, plastered. Round three sides of it is constructed a broad shelf, supported on small semicircular arches of excellent brickwork, and ornamented with a cornice of terra-cotta or moulded yellow bricks, which measure about 11 in. by 4 in. by 1½ in. The ceiling has formerly been painted, but the subjects are almost obliterated by damp and time. Under the small arches may still be traced paintings of the peacock (? emblem of the Resurrection), of other animals, and fruit, exhibiting some skill. Several sarcophagi were found here. The most important one is coarsely carved in bas-relief. Winged children are represented with baskets, &c. One is putting on the mask of an old man, while another child turns away in disgust. The two central ones support a medallion, on which is left unfinished a portrait in relief—probably of the deceased. These figures are nearly 2 ft. high.

"Another sarcophagus bears the following inscription, a touching record of marital affection (in bad Latin) :—

C. SERVIENIVS . DEMETRIVS
MAR . F . VIVIAE . SEVERAE .
VXORI . SANTISSIMAE . ET
MIHI . Q . BIXIT . MECVM . ANNIS . XXII . MENS . VIII . DIES . V .
IN . QVIBVS . SEMPER . MIHI .
BENEFVIT . CVM . ILLA .
PANCRATI . HIC.

"This sarcophagus also bears a medallion, representing the worthy couple; both heads are unfinished. The lid is ornamented with a kind of frieze, representing animals in varied action, executed in very low relief. The style is vigorous, but very coarse and rude.

"Another sarcophagus, on the ground, is enriched at the angles with carved representations of a lion tearing a horse. In the centre of the longest side is carved a small barrel. It is quite possible that this may have been a Christian sarcophagus, the barrel being one of the symbols used in the early Church.

"The floor of this chamber is paved with plain mosaic.

"Small splayed windows, resembling the Early English 'squint,' occur in the wall which separates the vault from the staircase.

"Other smaller coffins, *arcæ* or *loculi*, were found here.

"The inner chamber is vaulted, and the ceiling is finely painted with arabesque figures, in the style of which many examples exist at Pompeii. Some figures, executed in low relief with plaster, are introduced at the angles and in the midst of the painted portions. Nearly the whole of this is executed in a most masterly manner. Four landscapes are still visible, not indeed equal in merit to the rest, but curious, as shewing the absence of all conventionalism in this branch of art. While the griffins and other figures are simply decorative and formal in line, these landscapes, though childish in conception and feebly executed, are, nevertheless, evident attempts to represent Nature truthfully. The trees, for instance, are by

no means mere types of trees; but each branch is made out, and mass of foliage put on, as if the painter had had a sketch of a real tree beside him [m]."

The great mausoleums of the emperors are part of the history of Rome, and cannot be considered as tombs only. Though their primary object was for burial-places, they were used for other purposes also; but they are full of interest. Those of Sylla, of Augustus, and of Hadrian, have been mentioned; that of Alexander Severus being outside the walls, and nearer to some of the catacombs, may perhaps be noticed here. It is about two miles from Rome, near the Porta Furba, and nearly on the line of the Via Latina, and bears the name of *Monte del Grano*. In outward appearance, it is merely a tumulus or mound of earth, with trees upon it (as that of Augustus was also). Within this is a large chamber for the sarcophagus of the Emperor, with passages and details in brickwork of the third century; it has been rich, but has been thoroughly stripped, and is now in a very dilapidated state. The effigies of Alexander Severus himself and his wife, Mammea, which were found here, are now in the Capitoline Museum.

The mausoleum of S. Helena, and that of her granddaughter, Constantia, were made into churches connected with the catacombs, and are noticed under that head in another section. The tombs of the Scipios and of Pomponius Hyla, within the walls, near the Porta di S. Sebastiano, are also mentioned in their proper places, as are the tombs of Bibulus, and the very curious tomb of Eurysaces the Baker, and his wife Aristia.

The tomb of Caius Cestius, in the form of a pyramid, is incorporated in the wall of Rome near the Porta Ostiensis, or di S. Paolo. This part of the wall is attributed to Honorius, who is recorded to have fortified the gates, and this is closely connected with that of S. Paolo. It is not always easy to distinguish between the walls of Aurelian at the end of the third century, and the gateway fortifications of Honorius a century later. In this part there was no outer defence, or wall of *enceinte*, to the City of the Kings, and for that reason there was no *pomœrium* to the Aventine, the *pomœrium* being the bank on which the wall stood, with the great foss or trench on each side of it, from which originally the earth had been thrown to form the bank. In this part, the wall stands in a great trench very much filled up, but with the earth still visibly descending to it on both sides, and the pyramid of Caius Cestius must have stood in the trench, or on the side of it; like the Baker's tomb it stood between two roads at the entrance into Rome, the

[m] Eastlake, in "The Builder," Sept. 4, 1858, p. 604.

Via Laurentina, or road to Laurentium, and the Via Ostiensis, or road to Ostia. These two roads were extant when the wall of Aurelian was built, as in several other instances where two bridle-roads were made into one carriage-road, partly to avoid having too many gates. The pavement of the Via Laurentina was found at the foot of the pyramid in the excavations of 1663, and is left open. The pyramid stands on a square base of travertine, 100 ft. wide on each side, and is 126 ft. high. The mass of the structure is of rubble or rough stone, as usual, and it is faced with white marble. In the interior is the chamber for the sarcophagus, lined with good brickwork, plastered and painted[n]. The paintings remain visible, though faded, and there are several compartments with elegant candelabra and figures, with vases, offerings, and Genii; the chamber is 20 ft. long, 15 ft. wide, and 16 ft. high.

The name of CAIVS CESTIVS, on the exterior, is on the western side, facing the road to Ostia; and on the eastern side, towards the Via Laurentina, is another inscription :—

C. CESTIVS . L. F. POB. EPVLO . PR. TR. PL.
VII. VIR. EPVLONVM .
OPVS . ABSOLVTVM . EX . TESTAMENTO .
DIEBVS . CCCXXX. ARBITRATV
PONTI . P. F. CLA. MELAE . HEREDIS . ET . POTHI . L.

from which we learn that Caius Cestius was the son of Lucius Cestius, belonging to the family of Poblilia, who had the surname of *Epulo*, was pretor and tribune of the people, and the seventh man of the Epulones. The work was completed in 330 days, according to the bequest of Lucius Dionysius, son of Publius, of the tribe of Claudia, with the surname of Mela, who was the heir, and Pothus, a freedman of Caius Cestius[o].

In a charter of 1145, this tomb is called a Meta, from its form. Petrarch calls it the sepulchre of Remus, which was the popular belief of his day. It was restored by Alexander VII., who was Pope at the time the excavations were made; this is recorded by an inscription. There were originally bronze statues standing on bases round the foot of the pyramid; two of these bases were found in the excavations, and a portion of one of the bronze figures, which was 18 ft. high. The bases are in the Capitoline Museum; one of them has a long inscription upon it, recording these facts.

[n] A description of the pictures is given in the work of O. Falconieri, a learned antiquary of the seventeenth century, written on the occasion of the excavations made in 1663, and published as an appendix to the *Roma Antica* of Nardini.

[o] He was a Roman knight, living in the time of Augustus, when Agrippa was *edile*, that is, in the year 719 of Rome, B.C. 34; he is mentioned by Cicero in his Oratio pro L. Flacco, cap. xiii. § 31.

Cestius was a Roman family name, which occurs frequently in Seneca,

The tomb of the Naso family, on the Via Flaminia[p], was long celebrated as one of the finest and most perfect in the neighbourhood of Rome, and especially for the fine series of fresco paintings with which it was decorated, which is probably the most complete that we possess. A very complete account of this interesting tomb was published in the seventeenth century, with the pictures carefully drawn and engraved by Santi Bartoli, and explained by Bellorio and Causseo; it was originally written in Italian, and published separately in that language, but was translated into Latin by L. Neocorus, and incorporated by Grævius in the twelfth volume of his great *Thesaurus Antiquitatum Romanarum*, published in 1699. There are altogether thirty-five subjects, engraved on fifteen folio plates:—

1. A view of the exterior of the tomb, which is in the style of the first century of the Christian era, a square front with a pediment, and with flat pilasters.

2. The plan, which is nearly square, with recesses for the sarcophagi.

3 and 4 are elevations of the interior, shewing the positions of the pictures, afterwards given in detail.

5. Mercury introducing Ovid to the Elysian fields.

6. Heroes in those fields.

7. Mutual recognition of souls there.

8. Pluto and Proserpine, with Mercury leading a soul to them.

9. Pegasus, who has brought souls there.

10. The story of Alcestis.

11. The Nymph Elysia.

12. The Rape of Proserpine.

13. Hercules and Antæus.

14. Souls transformed to brutes.

15. A Tiger hunt.

16. Hercules drawing Cerberus to the upper regions.

17. Europa and the Bull.

18. A Sacrifice to the "Diis Manibus," or household gods.

19. Cyclops answering the Sphinx.

20. Pegasus and Aurora, a symbol of the sun.

21. Paintings on the vault, with Pegasus in the centre, and Mercury in the vault of the apse.

22. Spring.

23. Summer.

24. Autumn.

25. Winter.

26—29. Hunting scenes—the Stag, the Lion, the Leopard, the Wild Boar.

30. A Park or enclosure, with lattice-work and arbours at the sides, and stags enclosed in it.

31. A figure—a genius belonging to Spring.

32. A similar figure, belonging to Autumn.

33. Two Bacchantes.

34. The Judgment of Paris.

35. A Horse crossing a stream (an obscure subject).

This may be considered a tolerably complete list of the subjects usually employed to decorate the tomb of a Roman idolater of rank,

Controv. 7, post init. et prope fin. 8, post init., &c. Tacitus, Hist., lib. v. cap. 10, mentions Cestius Gallus, a Governor of Syria under Vespasian.

[p] There is another remarkable tomb on this road at the sixth mile, miscalled the tomb of Nero, but really that of P. V. Marianus of the third century.

in the first century of the Christian era; and it is remarkable that some of the same subjects occur in the catacomb of the Hebrews, and in some of the earliest of those called the Christian Catacombs, belonging to the second and third centuries. This seems to shew, either that the distinction of religion was not then kept up after death, and that these paintings were considered as merely ornamental, without attaching any particular meaning to them, or that idolaters were interred in the same burial-vaults or cemeteries with the Hebrews and the Christians, if belongiug to the same families. This tomb is now in a very bad state, and the paintings have almost perished.

In the spring of the year 1871, the Porta Salaria was pulled down in the course of the *restoration* of the walls, and in the two flanking towers of Honorius several tombs were found imbedded. In the northern tower, on the exterior, are remains of a circular tomb, the wall faced with *Opus Reticulatum* of the first century, and within are remains of another large square tomb. But those in the southern tower are the most remarkable; on the exterior was one of travertine with flat pilasters, very much of the same character as the tomb of Bibulus[q], and evidently of the same period—the end of the Republic, or quite the early part of the Empire. Within this tower was another square tomb of about the same period, and buried in the mass of the tower was a cippus, in good preservation, with the figure of a youth attired in the *toga*, holding in his hand a scroll with a Greek inscription upon it. On the cippus also, on each side of the niche in which the figure stood, and under it, are long Latin inscriptions, recording that he was a very precocious youth, who made Greek verses, and beat fifty-two competitors, but died in his twelfth year; his sorrowing parents erected this tomb to his memory, and inserted upon it his verses, and the statement of his history. He was called *Quintus Sulpitius Maximus*, and died A.D. 94, in the twelfth year of the Emperor Domitian. The cippus was rather more than a yard high, and two feet wide. With this was found also the inscription of another tomb of LVCIVS VALERIVS PVDENS, who was the winner of a prize for Latin verses in A.D. 106, the ninth year of the Emperor Trajan. This inscription had been published by Gruter and others[r].

[q] See Tomb of Bibulus, p. 5.

[r] An excellent account of these tombs, with a fine lithographic plate of the cippus from one of my photographs, was published by the Cavaliere C. L. Visconti, in a thin folio, in 1871, a few months after it was found.

APPENDIX.

Tomb of Eurysaces the Baker.

Outside of the Porta Maggiore is the very curious tomb of the baker Eurysaces, which was concealed by buildings of the fortifications until 1838, and nothing is known of its history but what is supplied by the inscriptions upon it [s].

The walls of the tomb are built of stones made in the form of the mortars in which bread was kneaded, or some say of the actual stone mortars. The tomb was much mutilated, and the second inscription had to be collected from fragments, and amongst them was a sculpture in bas-relief of the baker Eurysaces and his wife Atistia. These fragments and the figures are built into the wall on the opposite side of the road, together with part of the buildings of the time of Honorius, in which, together with the Porta Maggiore itself, it was concealed, having formed the interior of one of the round towers of Honorius; the Porta Maggiore having been also built over, and fortified with two flanking towers, like his other gateways; so that it is at least as early as the third century, and it is believed to be of the first. On the frieze of the tomb are carvings of the grinding of corn into flour, making the flour into paste, baking it into bread, weighing it, and measuring it. It appears from the inscription that the baker was also a contractor for the supply of the meal [t].

An excellent account of this tomb was published by Canina at the time it was excavated, with engravings of the plan, elevations, and sculptures [u]. A very early date was at first assigned to it, and Canina is disposed to think it of the time of the Republic, but it must be near the end of it; the construction is evidently of later

[s] EST . HOC . MONIMENTVM . MARCEI . VERGILEI . EVRYSACIS . PISTORIS . REDEMPTORIS . APPARET[ORIS].
FVIT . ATISTIA . VXOR . MIHEI . FEMINA . OPITVMA . VEIXSIT . QVOIVS . CORPORIS . RELIQVIAE . QVOD . SVPERANT . SVNT . IN . HOC . PANARIO.

[t] This is the interpretation put upon the words *Redemptoris Apparetoris;* they mean only a public contractor, and more likely to have been for the supply of bread than of water, as some have supposed. The word *Pistoris* may very well be taken in connection with the other two words, and this would make him the head of the contractors for bread. See an Article on this inscription and the word *Apparetor* in the Annali del Instit. Archæol., 1838. The archaic spelling in this inscription belongs to the latter part of the time of the Republic, or perhaps to that of Julius Cæsar.

[u] This appeared in the *Annali* of the Institute, 1839, and a few copies were printed for separate use. Another account, by Signor Grifi, had previously been published in the *Bulletino*, 1838, which is used and answered in parts by Canina.

character than some of the aqueducts. The material is travertine and tufa, the sculpture also is too good for the early part of the Republic. The very singular plan, wider at one end than the other, is accounted for by the situation between two roads converging at the double gate, and these roads are not likely to have been brought so near together before the gate was made. The chief argument in favour of its being earlier than the aqueduct is, that no buildings were allowed to be erected so near the aqueducts; but that order was of subsequent date to the time of this tomb, and a low ornamental building of this kind might very well have been made an exception. The outer end of the tomb has been destroyed, probably because it was in the way of the builders of the round tower of Honorius; the fragments were found among the foundations of the tower, and have been preserved as mentioned; in the centre of this outer end were the figures of the baker and his wife, now built up in the wall on the opposite side of the road.

Photographs Illustrative of the Baker's Tomb, from Mr. Parker's Series.

Tomb of Eurysaces the Baker, and his wife Atistia, B.C. 20(?), close to the Porta Maggiore. 598

Porta Maggiore, transverse section, shewing the Baker's Tomb. 1463

Porta Maggiore, Exterior view, and the Baker's Tomb. 438

Effigies of Eurysaces the Baker and his wife Atistia. 882

APPENDIX.

Tombs excavated by the Marquis Campana.

At the Porta Latina, close to the chapel of S. John in oil, is that of

Lutatius Catulus,

(not Pomponius Hylas, whose cinerary urn, with mosaic inscription, is over the stairs).

An inscription on the *cippus* of Agathopus, a freedman of the Emperor Hadrian, shews that the tomb was in use at that time.

PAEZVZAE . OCTAVIAE
CAESARIS . AVGVSTVS . F.
ORNATRICI
VIX . ANNIS . XVIII.

That is, Paezuza, the young lady's maid of Octavia, daughter of the Emperor Claudius—died in her eighteenth year.

The tomb, with *columbaria*, near the arch of Drusus, belonged to a burial company in the first century, as is seen by this inscription:—

C . CAVSINIVS . SCOLAE . L . SPINTER
IN . HAC . SOCIETATE . PRIMVS . CVRator
FACTVS . EST . ET .
HOC . MONVMENTVM . EDIFICANDVM
EXPOLIEND
CVRAVIT . SOCISQ . PROBAVIT .

The names of Onesimus, 103, and Trophæna, 27, have been mentioned as among those named by S. Paul in his Epistles.

This tomb was excavated by the Marquis Campana, in 1850; everything was left in its place as far as possible, and an account of it published by him, with fine illustrations[a].

[a] *De due Sepolcri Romani del Secolo di Augusto Scoverti tra la Via Latina e Appia, presso la Tomba degli Scipioni, illustrazione per G. P. Campana.* Roma, 1852, 4to. 2 vols.

Tombs excavated in 1875-76.

In the summer of 1875, a very interesting tomb was found in the Esquiliæ, near the Porta Maggiore, in the same large vineyard in which stands the fine building of the third century called Minerva Medica, but considerably nearer to the gate. It is the tomb of Statilius Taurus, who built the first stone amphitheatre, opened B.C. 30, and is full of *columbaria*, with a series of small pictures, beautifully drawn in fresco, on the walls between the pigeon-holes; the construction of the walls in the original part is of the character of the time of Sylla (as in the Muro Torto), the surface ornamented with *opus reticulatum*, but wide-jointed, earlier than that in the Mausoleum of Augustus. The ascertained date is the time of Statilius Taurus himself, for the earlier part of the tomb; there are evidently additions above and on one side, and these are both of the time of Hadrian. The paintings consist of a series of small figures, on the wall between the *columbaria*, similar to those in the tomb in the garden of the Villa Pamphili Doria, which are usually considered to be of the time of Augustus. The character of these is rather earlier, but equally fine art and especially as good drawing, but the lines are thicker, and the style of drawing rather bolder, than in the other. The subjects are extremely interesting, being,—The legendary history of Rome, according to the first books of Livy and Dionysius, and more especially the Æneid of Virgil, beginning with Æneas and his treaty with King Latinus and the founding of two cities, — Lavinium, so called after his wife, the daughter of Æneas; and Alba Longa, built by his father Anchises. In the first picture is seen the figure of a young woman with a gold crown on her head, seated and watching the construction of the walls of a city building of large blocks of stone, such as are used in the walls of the Kings in Rome; over this picture is the name Lavinia[b], a young warrior stands by her. The head of this figure has been destroyed, and with it the name, except the first letter, E . . . . ., which must be ENÆAS. Another figure is standing opposite, with the inscription under it, LATINI IMPLORANT PACEM.

[b] There are considerable remains of walls of this early character at Lanuvium, near Albano; this is supposed by some to be the same place, and the difference of the name only a medieval corruption (?), especially as it is also called Civita Lavinia. But this site is thought by others to be too far from the sea, and that the site of Lavinium is now called Pratica, near Ardea and Alatri. (Virgilii Æneidos, xii. 194; Livii Hist., i. 1, 2.)

This is said to be King Latinus imploring peace of Æneas [c].—The battle between the armies headed by Æneas and Turnus—the defeat and death of Turnus. In these battles the Trojans are habited in helmet, cuirass, tunic, and shield, while the Rutuli are almost naked. This is curious, as shewing the ideas of the Romans in the first century of the Empire, respecting their predecessors. A goddess is seated on the ground, supposed to be the river-goddess Numico, a small stream that passes near Lavinium; she has her back to Æneas, because in the last battle between the Etruscans and the Rutuli a small lake, formed by that stream, was injurious to him [d].—The twin infants, Romulus and Remus [e], carried in a sort of basket, or wooden cradle, by the servants of the king of Alba Longa, and placed on the water of a great flood of the stream that passes near that city, and which falls into the river Anio, and so eventually into the Tiber [f].—Adjoining to this is the shepherd Faustulus, with his sheep, a pretty pastoral scene, beautifully drawn "in the finest style of art, equal to anything that Raphael ever painted," in the opinion of one of the best amateur painters of our time. Some say that this figure is intended for Romulus, when acting as a shepherd, and that the two persons near to him (which are much decayed) are Faustulus and his wife [g]. On the vaulted ceiling are deities and genii within ornamented borders, also birds well drawn, and two figures of Pegasus. The pictures on the vault are of later character than those on the walls, but none of them are later than the first century, or the beginning of the second. The original stone steps to descend into the tomb remain, and many of the cinerary urns, or *cippi*, remain in the niches or pigeon-holes. The whole tomb is commonly called a *columbarium*, but surely it is rather too large for one pigeon-hole? It is a tomb full of *columbaria*, and in the belt of small figures forming a sort of inner frieze ninety-two figures have been counted; many of them are in such a decayed state that the subjects can only be guessed at, but there is no doubt that they all belong to the same general subject,—the foundation of Rome according to the ideas prevalent in the time of Julius Cæsar and Augustus. The paintings on the vaults are perhaps two centuries later; these are very much in the style of some of the pictures in the catacombs; they are at-

[c] See Dionysius, Antiq., i. 45, 59; Virgilii Æneidos, lib. i. 544, vii. 45, vi. 766.

[d] Livii Hist., i. 2; Virgilii Æn., xii. 950.

[e] Livii Hist., i. 4; Dionysius, Antiq., i. 79; Virgilii Æneidos, i. 292, 296.

[f] For this tomb, and the remarkable series of fresco-paintings, see Historical Photographs, Nos. 3301—3311.

[g] For the figure on a larger scale, see No. 3318.

tributed by some to the time of the Antonines, or the second century, but on doubtful authority: they are more like the style of the time of Hadrian [h].

From the inscriptions found in this painted tomb, it is evident that it is that of the family of Statilius Taurus, and was built by the head of that family, who lived in the time of Sylla the Dictator and Julius Cæsar, and the early days of Augustus. The tomb was probably prepared for him and his family in his own lifetime, and painted under his own direction; and there is nothing improbable in supposing that he was a personal friend of the poet Virgil, with whom he was contemporary, and that these exquisite paintings were intended to illustrate the Æneid, then on the eve of being published, according to the plan of that day, by having a number of copies made of the manuscript. These drawings may well have been copied on a small scale to illustrate and explain the poem. The upper part of this remarkable tomb is of the time of the Emperor Hadrian, the paintings being of quite different character, as has been shewn; and in this upper part there are *loculi*, or places for bodies to be interred, as in a grave, *built* in the walls. This affords a new link of connection between the tombs and the catacombs. There is no doubt from numerous other examples, that in the first century of the Christian era and of the Roman Empire, the custom of burning the dead was gradually going out of fashion, (whether this was caused by the silent influence of Christianity may be an open question). This tomb affords the earliest instance of the use of the *loculus*, or place for a body not cut in the rock, but built in the wall, instead of a grave dug in the earth, or a stone coffin prepared for placing the bodies in. A *loculus* is a place just of the size to contain a body that was nude, not in a wooden coffin, but perhaps wrapped up in skins or clothing. Several skeletons were found in these *loculi*, also a terra-cotta coffin, standing on the ground, in the adjoining tomb, which is full of *columbaria;* all of these were removed to the local museum, where they could be better seen, but this deprives them of half their interest.

The plan of these tombs, full of *columbaria*, or pigeon-holes, excavated in 1875-6, is exactly the same as some of those in the Vigna Codini, on the Via Appia, excavated twenty years previously. These contain an extraordinary number of the places for the *cippi* and cinerary urns; a single tomb contains the remains of five hun-

[h] For these later paintings, see the Photographs, Nos. 3312—3316.

dred persons. It is customary to call each of the tombs a *columbarium*, as this word admits of the sense of a pigeon-house as well as of a pigeon-hole; in that sense the name is very appropriate, but some confusion of ideas is produced by the double meaning of the word.

At the back of the painted tomb is a *bustum*, or *ustrinum*, a place for separating the human ashes from the wood-ashes of the faggots with which they had been burned. This is a construction with a sort of small sieve of marble, and a marble-pipe under it, through which the ashes were passed into a cinerary urn, or *cippus*. There are two similar tombs close to this, excavated in the winter of 1875-76, which are also full of *columbaria*, and contain an amazing number of these pigeon-holes for cinerary urns and *cippi*.

Twenty-six inscriptions were found in this tomb; they have all been removed to be placed in a local museum, but they are printed by Dr. Fabio Gori[i], and subsequently by the Minister of Public Instruction in the official publication[k]. Other inscriptions from another tomb adjoining, belong to many different families, and are not all of the same period. From these it appears that some of these tombs were general burial-places, and not belonging to any particular family, or office, or company. One inscription is on the cippus of Onesimus and his wife, possibly the person mentioned by St. Paul:—

VOLVMNIAE
OMPHALE
CONIVGI
C. CESTIVS
ONESIMVS
ET. SIBI

Another inscription is,—

DIIS . MANIBVS
SACRVM
C. TERENTIO . PISTO
MEDICO . OCVLARIO
PATRONO . OPT . BENEMER .
ET . IVLIAE . SECVNDAE . CONIV .
EIVS . C. TERENTIVS . HELIVS
TERENTIA . JANVARIA . LIB .
FECERVNT . ET . SIBI . BOSTERVSQ
EORVM . VIX. ANN. LXXXVII. MEN .
V. DIES . XXIII. HORAS II.

Inscriptions of oculists are not very uncommon in Roman tombs; there are several in Gruter, Muratori, and other collections, and Grotefend has collected 113 of them[l]. In another part of this tomb, or perhaps another tomb closely adjoining to it, is an altar of marble, quite plain, and the *ustrinum* is close to this at the back.

[i] In the first number of his *Archivio Storico Artistico Archeologia e letterano delle citte a Provincia di Roma*, 1875.

[k] *Notizie degli Scavi di Antichità comunicate alla R. Accademia dei Lincei per ordine di S. E. il Ministro della Pubb. Istruzione.* 1876.

[l] C. L. Grotefend die Stempel der römischen Augenärzte, Hanover, 1867.

That the tomb which contains this remarkable series of fresco paintings, illustrating the early history of Rome and the Æneid of Virgil, is really of the time of the poet, seems to be clearly shewn by the inscriptions found in it. Virgil lived from B.C. 70 to B.C. 19, and this tomb is evidently that of Statilius Taurus, who built the first stone amphitheatre in Rome in the Campus Martius, A.U.C. 725, B.C. 28, as recorded by Dion Cassius[m]. This is obviously the date when it was opened to the public, not when it was begun; it was therefore opened some years before the death of Virgil. It was the custom of wealthy Romans (and the wealth of Statilius Taurus is specially mentioned) to build their own tombs, and decorate them according to their own fancy; it is extremely probable, therefore, that this tomb was building during the time that Virgil was living, perhaps when he was actually writing the Æneid, and there is a great probability that he was a personal friend of Statilius Taurus, the head of the family for whom this tomb was built. That it became a family of some importance we see by these inscriptions, and the inter-marriages recorded in them, and the names and offices of the servants or freedmen; these are such as only a wealthy and important family would have need of. The *lector*, or reader, implies an *auditorium*, or hall for recitation, as in the house of Mæcenas at the same period. The *vestiarius*, or keeper of the wardrobe, the *sarcinatrix*, or sempstress, perhaps do not appear so much by themselves, but still they shew a staff of servants or freedmen belonging to this family. The slaves were not buried in the family tomb, but the freedmen were, as may be seen also in the tombs of the servants of the Cæsars, or "Officers of Cæsar's household," on the Via Appia, previously described.

1. GEMELLA . SALVE — SALVETE . MEI . PARENTES — ET TV SALVE . QVIS . QVIS . ES

2. MENANDER . L.—OSTIARIVS.—AB . AMPHITHEATR

This inscription, of Parian marble, being of the Augustan age, applies to a *Menander libertus* and *custode* of the *vomitoria* of the amphitheatre, built in the Campus Martius by Statilius Taurus[n], the exact site of which has long been disputed.

In several of the following inscriptions other members of the family of Statilius Taurus are recorded; one of them, Taurus Statilius Corvinus, was consul in A.D. 45[o].

[m] Dionis. Cass. Hist. Rom., lib. li. c. 23; Suetonii Octavianus, c. 29.
[n] Sueton. in Aug., c. 29; Dio, lib. li. c. 23.
[o] Borghesi Œuvres, l. 5, p. 529.

3. FAMILIA . T . STATILI . TAVRI—PATRIS . EX . D. D.—ANTONIAE . M . L . CHRYSE . IN—HONORE . STATILI . STORACIS—OLLAM . DEDERVNT

4. STATILIA . SVRA

5. STATILIA—ATHENAIS—MATER . CAMPANI

6. STATILIA—RVFILLA—T . STATILII—HERACLAE . VIAT—VXOR

7. STATILIA—HELLADIS . L.—EVCVMENE

8.

T . STATILIVS	(sic)
T . L	IVCVNVS
OPTATVS	DISP
A . MANV	CORVINI
V . A . XXXVI	

9. T . STATILIVS . TAVRI . L — SPINTHER . SVPRA . LEC[p]—T . STATILIVS . CRESCENS . F

10. T . STATILIVS—T . L . HILARVS—COR . VEST[q]

11. T . STATILIVS—ZABDA—PAEDAG . STATILIAE

12. T . STATILIVS . NICEPOR—FABER . STRVCT . PARIETAR

13. T . STATILIVS—LVCRIO

14. T . STATILIVS T . STATI—MALCHIO MELI CRH[r]—AD VESTE

15. D . M—CLAVDIAE—CAENIDI—T . STATILIVS—PHARNACES—CONIVGI—B . M . P.

16. T . STATILIVS—FELIX—VIXIT ANNIS XXV—STATILIA NICE—FILIO SVO CARISSIMO—BENE . MERENTI . FECIT

17. PHYLLIS STATILIAE—SARCINATR[s]—SOPHIO . CONIVGI SUAE . MERENTI

18. T . STATILIVS—CELADVS

19. ONESIMVS—POSIDIPPI—T . STATILI . SER—VIXIT. AN. VII

20. T . STATILIVS . TAVRI . L . DAPNIS

21. CLARVS CVBICVLAR—TAVRI ADVLESCENTIS

22. ESYCHVS . TAVRI . SER

23. STATILIAE . T . L . HILARAE—AMARANTVS . COLORAT—PHILOLOGVS . ATRIESIS . CONIVGI . POSVER—BENE . ADQVIESCAS . HILARA . SIQVID . SAPIVNT . INFERI—TV . NOSTRI . MEMENTO . NOS . NVMQVAM . OBLIVISCEMVR . TVI

24. STATILIA . T . F.—AGAPHIMA

25. ECHONIS . STATILIAE—

[p] Supra lectorem, the freedman employed as reader.

[q] Corvinus vestiarius, keeper of the vestments or of the wardrobe.

[r] Possibly CRATAREUS, the freedman who had charge of the *white* vestments, as CORVINUS had of the *black*.

[s] Sarcinatrix, the sempstress.

Fresco Paintings in Tombs[t].

The importance of the subject of Græco-Roman, or "classical" fresco, as bearing on history, is better understood as successive discoveries are made. These relics illustrate the prevalence, or at least the leavening, of Greek manners in the Imperial city; and as we draw nearer the Christian era, they shew how the Greek element in Roman life,—that is to say, in the life of all the civilized nations round the Mediterranean,—assisted the teaching of the Faith in great cities or centres of intercourse. In Rome in particular, as Dean Milman observes, the Christian Church was a Greek society, adhering, as far as possible, to the Hebrew side of religious thought and observance. And as the language of Greece, spoken or written, was the means by which the Roman world received the Gospel, so it seems by the traces of art yet discoverable, that the Greek habit of pictorial illustration was used very early by the Church for purposes of instruction. When we consider, too, the polyglot population of the vast city, and that, long after the gift of tongues had ceased, a Greek preacher or catechist might have to address Hebrews, Syrians, and speakers of Latin only, at one and the same time, the use of the earlier Catacomb illustrations of the Lord's parables becomes apparent. The Good Shepherd and the Vine, painted on the tufa walls and arches, conveyed the same idea by the universal language of the eye, as the words, "I am the true Vine," or "the Good Shepherd," whether written or spoken. Of equal convenience for application would be the pictures of Noah, Abraham, Moses, and the typical persons or events of the Old Testament. That the picture-language of Greece, as well as her phonetic system, or letter-language, was freely employed by the Early Church, is almost beyond a doubt.

Further, it must be remembered that the Etrurian element of Roman civilization dictated great part of Roman social habits; and that whatever relation the Etrurian race may have borne to the Greek, they gave Rome the whole groundwork of her religious observances. Now the religion of Etruria was ancestral and sepulchral: the family worship of the hearth-fire was handed down from one chief, or patriarch, of the house to another; and each of them, at his death, was thought to depart to join his own Lares, the majority of ancestors gone before, of whom death made him one.

[t] From a forthcoming work, entitled "Fine Art of the Decline and Fall," by Rev. R. St. John Tyrwhitt, Christ Church, Oxford.

Hence the domestic worship of the dead was extended to the tombs of the departed, and became a sepulchral religion. It had its feasts of memory, which continued long into Christian days, so as to confound themselves with the Agapæ, and probably to give reason for their abandonment. Its object was to continue by symbol and observance the life of the dweller in the tomb; and that in the likeness of the life he had led, or ought to have led, in his days on earth. He was received into the convivia of the gods, and the gods were imaged as fair young men and women. Or he was purified by penal suffering, and prepared for another trial on earth, perhaps in some lower form. All this led to a style of sepulchral ornamentation, partly domestic, partly religious, which bears such resemblance to the mixed character of the Christian frescoes, that we may suppose, either that heathens, or half-converts, were occasionally buried in the great Catacombs, or that heathen artists were employed in the earliest days by Christian patrons, which is highly probable; or besides all this, that though the Christians may have been earnest and faithful men, they never broke through the inveterate habits of their race, and let their cemeteries be adorned with paintings as they always had been: yet that they soon began to take interest in the subjects of those paintings, as a means of instruction to others in the Faith. As we see in the photographs from the tomb of Statilius Taurus, the shepherd was a favourite subject of Græco-Roman decorators; and the presence of this example opens a rather curious detail of difference between the Latin type (if any) of the Christian Shepherd, and the more frequent Greek model, where the wandering sheep is borne on His shoulders. To this we must briefly refer in its place.

Christian churches and sepulchres, then, were painted, first, because the Etrurians were in the habit of painting their tombs; secondly, because Greeks habitually painted everything; thirdly, because Christian Greeks early saw the value of pictorial language, or symbolism, as a means of instruction. All this may be allowed. But we are at once involved in the greatest difficulties when we begin to classify Christian paintings according to their date. Polemical issues have rather improperly been made to depend on these dates; re-touchings and repairings have been numerous and lamentable, decay never rests; and it is only by the discovery of parallel works of painting by Gentile hands, that we can obtain any certainty about our own artistic chronology. On this subject every one will feel the value of all these works to the critic or historian, as certified photographs from the originals themselves; and the importance of

reproducing Christian documents of the same kind in the same irrefragable manner.

The earliest decorations of Christian churches were Greek in style and method, in the same way in which all the decorative arts of Rome were Greek. It is a curious illustration of the mingled relations and changing fortunes of Greek and Latin Aryans, that the words Greek and Roman, and many of their cognates, are quite equivocal terms. After Mummius, and before Constantine, Greek art means Attic, or ancient Greek work, more or less applied to Roman purposes. After him, it begins to mean Byzantine, or lower-Greek art, in utter decadence, yet with a principle of new life, to be in time communicated to other races; and to return to Italy once more in the form of the *Schola Græca* of Rome in the seventh and eighth centuries, and in such works as the Gates of Benevento, or of S. Paul without the Walls of Rome[u]. Before Constantine, Roman means of the City of the Tiber; after him, it means of the City of the Bosphorus; and to this day in Russia and the East, Rome means Constantinople, and Constantinople is The City[x].

The arts had already been Romanized by Roman imitation, and Byzantinized by the same means in the Eastern Rome; they were to be Gothicized, changed, and renewed in new races. And if, as is asserted, the eldest of these photographs are from works of the time of Sylla, or about fifty years later, which would come to twenty-eight years from his death, they give additional proof of what was known before,—that Rome imported both her art and her artists, to the final and absolute loss of that Etrurian, or original style of her own, which produced the yet remaining group of the Wolf and Twins, and might have been developed into a great school of Realist sculpture.

These photographs are numbered from 3304—3306, also 3311, 3313, 3314, 3316: and it will be expedient to compare them, first, with those from the Columbaria of the Pamphili-Doria Villa; then with the celebrated subjects from the painted and stuccoed tombs on the Latin Way; and finally, with the earliest Christian work, or with that small quantity of it (chiefly in the Catacombs of S. Domitilla and Prætextatus, and the earlier parts of the Callixtine) which has clearly been directed by the taste and methodical skill

[u] This door was destroyed by fire, but the panels of rude early sculpture, chiefly incised lines, were preserved by the monks, and have been replaced in a new door in 1876: see plates in D'Agincourt's Histoire de l'Art—Sculpture.

[x] Stamboul's *τὴν βολὶν*, in the Tartar-Greek of her invaders.

of Greek or Græco-Roman painters. What strikes one especially in the first three of these pictures, is the vigorous gesture of the figures; and the bustle of their action, which pays little regard to composition or ordered arrangement, but fills the space with combat and labour, in (generally speaking) correct and even beautiful drawing.

3304. Foundation of the City of Lavinium. Eagerly active workers, some heaving up well-squared blocks of stone; two engaged in laying them. Effort in lifting is well-studied, apparently from nature, in all the figures; and their exertion is contrasted with the repose of the tutelary goddess, who is sitting on the new wall of the city, as if waiting to take possession. Observe in particular the figure stooping over the squared stone, and the grandly-imagined struggle of the gigantic figure on the right with his burden. His feet appear too small, but this may be from injuries to the painting.

3305. Much injured—the figure of Æneas appears to have possessed much dignity, and the idea of submission to have been well conveyed. The River-God may recall the attitude of the Theseus. Figure on the spectator's left bearing off some heavy burden in great haste, and with, I think, incorrectly long strides.

3306. Battle of Trojans and Rutuli—the former well armed, the latter without defensive armour, except perhaps their shields. This is undecipherable, except that the sinking figure (on right of spectator), with bowed head, must have been of great merit; the Rutulian in the centre may have been spearing the overthrown warrior at his feet; but the left foot is rather unfortunately on tiptoe (I think it may have been re-touched), so that he appears to be kicking his enemy in the stomach with the keenest enjoyment.

3311. Romulus as Shepherd (or Faustulus?), with slight traces of a fine figure of Remus. The Romulus is very beautiful, bearing two thin rods or javelins, and clad in the tunic and cloak of Virgil's shepherds, with a hat such as is worn by all classes in Italy to this day. The usual way of representing the Good Shepherd in Christian work is quite different from this. In both the Vatican and Lateran statues, in the majority of Catacomb paintings, and frequently on glasses (as Buonarotti, Vetri, 4 and 5 pl.), He is bearing the sheep on His shoulders. There can be little doubt that this type-form is taken from a statue by Calamis, or of his time, called Hermes Criophorus, or the Ram-bearer. See Raoul Rochette's book [y]

[y] Raoul Rochette, Mémoires sur les antiquités chrétiennes des catacombes. 4to., Paris, 1838.

on the original sources of the Art of the Catacombs; and for an outline of the Statue of Hermes, Seeman's[z] Götter und Heroen, *sub nomine.* The youthful head and poise of the throat are still delightful, and the limbs and drapery admirable. All must have been done from studies skilfully made from nature, and the method seems to have been that of so many, if not all, other ancient frescoes; which has, indeed, in principle been followed to the present time. The forms were drawn in strong lines, and the principal darks added; then the half-tints were laid all over the figures, and blended into the darks; and finally the lights put on in thick colour. This system seems to have been pursued in the Christian paintings also, except that in many of those in the Callixtine, the original darks of the drawing are careless or incorrect, so that it is difficult to say from the photograph whether they may or may not be rude re-touches. The lines and deep darks were probably put in in warm brown or red, and have printed very black in the photograph.

3313, 14. Painted round a cupola (3316), where 3313 will be found. Second-rate drawing, distorted by the lens; but the drapery and limbs appear inferior to the shepherd or builders. The vaulting may be compared in its composition both with Pompeian work, and the cupola ornament of the Catacombs, as preserved by Bosio's engravings. These figures have quite lost the energetic action and imaginative power of the earlier ones, which seem to have been done by some Græco-Roman student, who enjoyed his work, and used considerable inventive powers under a carefully-taught system of drawing. They only want the gravity and balance of orderly composition. The cupola figures are correctly composed, with rather unmeaning ornament. But they have this great value, that the cupola vaulting connects them with Catacomb ornament, and the arrangement of full-length figures standing round the inside of a dome anticipates the decoration of the Baptisteries of Ravenna and many similar buildings.

When we come to the Doria-Pamphili columbaria and their decoration, we are struck by the skilful and beautiful use of landscape and natural subject. There is indeed a Deliverance of Prometheus by Hercules, whom Athene is encouraging to direct his arrow at the vulture, with other figures, and apparently a temple, treated as part of a landscape, with sacrificing figures, and others fishing with rod and line. These have been already described, and it may be said that though inferior as subjects to the earlier Statilian pictures, they are even more skilful in execution, being admirably propor-

[z] Seeman (O.) Die Götter und Heroen der Griechen. Leipsic, 8vo., 1868.

tioned to their places, and very pleasingly composed, with Pompeian freedom of arrangement, quite free from the crowding of later days. The drawing is good first-century. They have relation to the earliest works in the Domitilla and Prætextatus cemeteries, but are superior to them, and few if any Christian works can technically be compared with them at all. The gigantic blackbird, the spoonbill, attagen, crocodile, and palm, are as well done as they can possibly be; and the doves in 2704 should be compared with one or two of those in the Domitilla vaultings—the same hand might have done them. For the greater number of the catacomb paintings, they are of an entirely different character, and for the most part (as far as I can judge from the photographs) of later date and far inferior work. They may have been in many cases faithfully restored, but it seems often to have been done most unskilfully. The vaultings seem generally speaking to contain the oldest or least-destroyed work, as may be expected. The student will have no difficulty in distinguishing the unmistakeably ancient work of the two or three instances here mentioned, by its Greek grace and dubious or veiled symbolism.

The Via Latina tombs and their beautiful ornaments bring us into a new combination of colour and bas-relief, or, apparently, of bas-relief of high merit, enclosed in coloured frames or spaces, on walls and ceilings. The subjects are describable by the Slade Professor's expression of "nude prettinesses," sprightly, fanciful, and inoffensive, in the best Pompeian style. The idea of making a tomb like a habitable and agreeable home is thoroughly carried out here, and the whole appearance of these works seems to confirm Mr. Parker's views about the sepulchres being actually in use as habitations. If this be the case, it will throw an interesting light on the question of how far the Christian cemeteries were ever made places of temporary habitation. The idea of refuge there would be familiar to the primitive converts, or at least not so shocking as the "apparent descent into Hades" seemed to St. Jerome; and Christian faith would eagerly substitute the hope of Paradise for the heathen invention of a world of the tomb, as like the present one as possible.

I do not remember any Christian stuccoes of this kind except those given by Bosio, to be found also in Bottari, vol. ii. tav. 93, and in Aringhi, vol. i., from Bosio's plates. These are from tombs in the Appian and Ardeatine Way, and contain a Good Shepherd of the Greek type, and a Vine curved into volute-like festoons of great beauty, with boy grape-gatherers, like those of Prætextatus. These are probably of the second century also. Similar volutes are

great part of the frame-ornament of the tombs on the Latin Way (Photographs 2098—2103, particularly the two first). They are really of more interest than the hippocampi who kick and flounder on the medallions, or the nymphs who kick and flounder on the hippocampi. When skilled art had come to this, its decadence was established beyond all cure. The Christian Faith revived art rather than destroyed it, in restoring what it had so long lacked, a true meaning and a weighty purpose. In technical skill the Christian work is always inferior to the heathen, though many examples of both are of the same school. The crucial distinction is that the Christian work ceases to be trivial, and assumes didactic or instructive power at once and for ever: for much good, long unmixed; but in after time for much evil also.

R. St. John Tyrwhitt.

Ketilby, Oxford.

ERRATA ET CORRIGENDA.

THE TOMBS.

Errata.	*Corrigenda.*
p. 5, *note* h. CONSVL.	CONSOL.
Ibid. FVISE.	FVISSE.
p. 6, *note* l. *per l'amo.*	*per l'anno.*
p. 10, *note* r. 6, AGRIPPINAE . F . M . AGRIPPAE . DIVI, &c.	AGRIPPINAE . M . AGRIPPAE . F.
Ibid. 7. CORINTHEAM.	CORINTHIAM.
Ibid., *line* 31. ET . CINIS.	ET . CINIS.
p. 17. JANVARIVS.	IANVARIVS.
p. 23. CAECILIAE Q. CRETICI.	CAECILIAE Q . CRETICI . F
p. 24, *line* 20. *Capo di Bovo.*	*Capo di Bove.*
p. 25, *line* 25. D. M.	Omit the D. M.
Ibid., *note* g. *Torre dei Scavi.*	*Torre de' Schiavi.*
p. 30, *line* 24. Family of Poblilia.	Tribe of Poblilia.
Ibid., *note* o. *edile.*	*ædilis.*

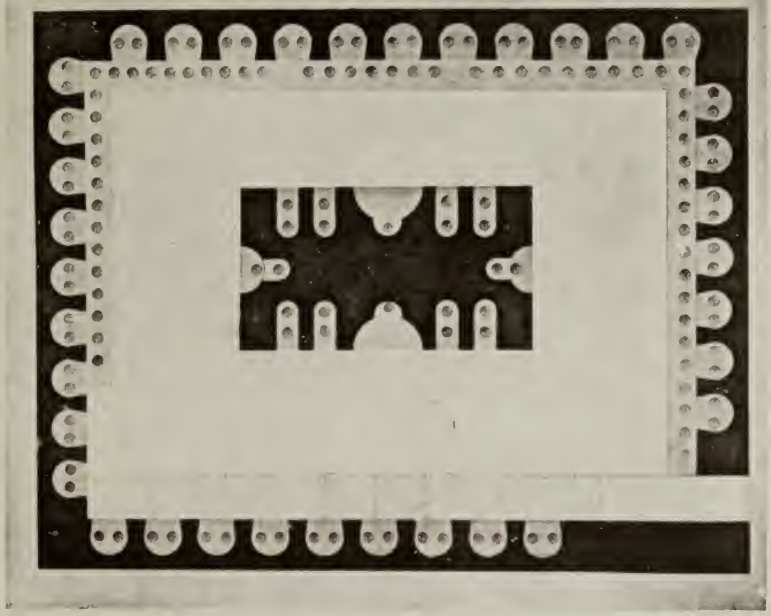
THE TOMBS.

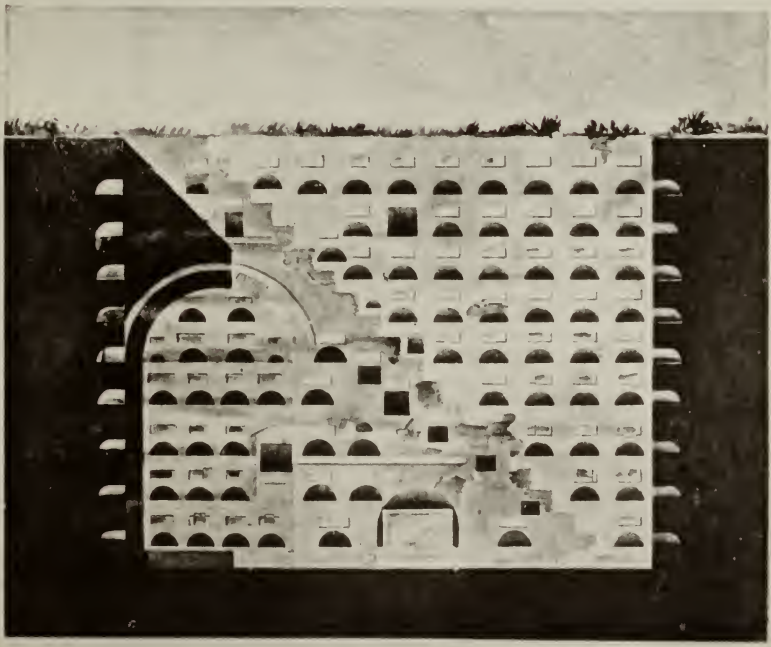
DESCRIPTION OF THE PLATES.

PLATE I.

THE tomb of the "Servants of the Cæsars," or the Officers of Cæsar's Household, is situated in the Vigna Codini (that is, in the vineyard or garden of Signor Codini), just within the Porta Appia, now called Porta di S. Sebastiano, on the eastern side of the Via Appia, in that part which is just to the south of the tomb of the Scipios. This was within THE CITY of the third century, when the Wall of Aurelian was built to enclose THE NEW CITY, upon what had previously been the *mœnia* or outer boundary of ROME, though not of THE CITY. From the time of the Kings to that period the circuit of THE CITY proper was limited by the *aggeres* of Servius Tullius, and the cliffs of the hills which had been the fortifications when each of them was a separate fortress. In this southern direction the Porta Capena, in the short *agger* between the Cœlian and the Aventine, had been the boundary.

This celebrated tomb is full of *columbaria* (or pigeon-holes) for the cinerary urns, and it is commonly called a *columbarium*, but it is properly a tomb full of *columbaria*, as the Roman tombs of that period usually were. It will be observed that the central pier to carry the vaults, and the sides of the staircase, were filled with *columbaria*, as well as the outer walls; no space was lost in these tombs.





« OFFICERS OF CAESAR'S HOUSEHOLD » 4

Plate II.

In this view one side of the tomb of the Officers of Cæsar's Household is shewn with the staircase and the *columbaria*, many of which are still occupied by the busts of the deceased persons buried there, and the *cippi* or the cinerary urns which contained their ashes. The staircase is shewn to be original by the arch under it, and the wall being filled with *columbaria* like the rest.

TOMB OF « THE OFFICERS OF CAESAR'S HOUSEHOLD »

Plate III.

In this view a portion of the tomb is selected in which the *cippi* or urns are more perfect than in other parts, and many of the inscriptions are legible. These indicate persons belonging to the household of the Cæsars, or Emperors; this name more especially belongs to the family of Augustus Cæsar, and the Emperors of the first century, to which period this tomb belongs, but the name of Cæsar was long retained as synonymous with Emperor.

It will be observed that the urns are of several different forms, but the name of *cippus* is believed to have been given to all of them, although that name was also given to boundary-stones, which would seem to imply that the *cippus* was originally of that shape. The inscriptions are placed upon the walls under and between the *cippi*, as well as on the urns themselves.

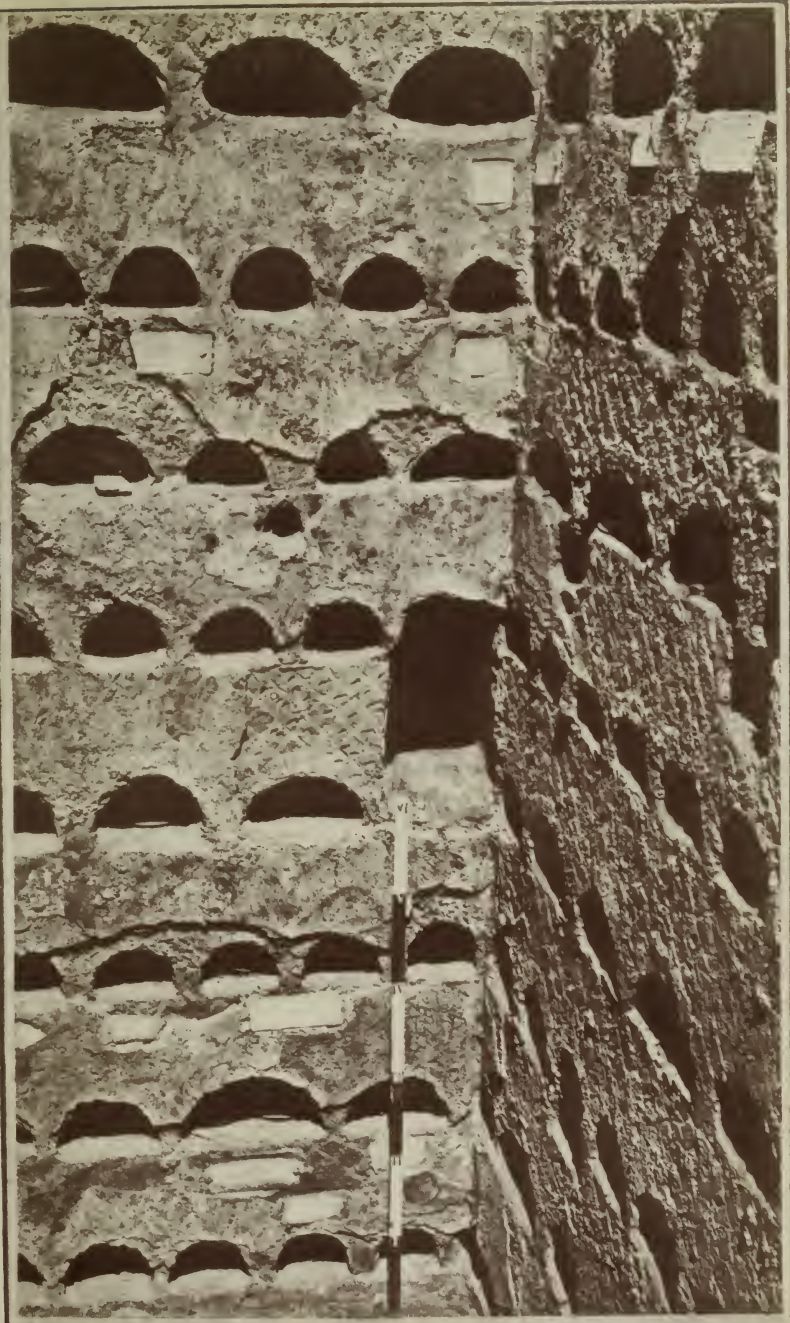
TOMB OF « OFFICERS OF CAESAR'S HOUSEHOLD »

Plate IV.

This is a small tomb full of *columbaria*, the roof and vault has been destroyed. It is situated in the Exquiliæ, which was the great public burial-ground of Rome in the time of the Republic, and went out of use in the time of Sylla. The celebrated gardens of Mæcenas were afterwards made on the same site, over the tombs. This tomb was excavated in 1871 by a building company, who had bought the ground for the purpose of building upon, and first examined the site in search of old foundations.

The construction of the walls shews that sort of rude early *reticulated* work which was in use in the time of Sylla, when that kind of ornament for the surface of a wall was beginning to come into fashion.

The six-foot rule placed at the foot of the wall, and painted alternately black and white, serves as a good scale to it.



TOMB IN THE EXQUILIIS - 1871

DESCRIPTION OF THE PLATES.

TOMBS IN AND NEAR ROME.

PLATE I.

THE SCIPIOS.

PLATE I.

TOMB OF THE SCIPIOS.

ORIGINAL entrance, from a cross-road between the Via Appia and the Via Latina. It is a remarkable example of early Roman architecture, with the entrance doorway and the cornice over it. The vault over the road in front of the tomb is of a much later period, erected when the original hollow-way or foss-way was filled up to the level. The construction of the wall is of very early character, similar to the Walls of the Kings. The arch does not stand at its original height, the ground having been much raised, and the jambs are half buried. This tomb is mentioned by Cicero in his Tusculan Disputations (l. i. c. 7), as being *outside* of the Porta Capena. Livy also mentions that there were three statues upon the front of it—Publius, Lucius Scipio, and the poet Quintus Ennius (l. xxxviii. c. 56).

PLAN OF THE SAME. In the plan the original parts are distinguished by a darker tint, but it appears to have been very irregular, and governed by the nature of the ground. There are also great differences of level, as it is built upon a sloping bank, with the original entrance at the bottom. The house shewn on the right of the plan is believed to be on the site of the Temple of Tempestas, built by the Scipios, and there are still fragments of columns and bases on the ground near it. The sarcophagus and the inscriptions have been removed to the Vatican Museum, but the site is still of historical interest. The general character may be called Etruscan, and it is known that the family of the Scipios were of Etruscan origin, and prided themselves upon it.

TOMB OF THE SCIPIOS.

THE TOMBS.

PLATE II.

CAIUS BIBULUS, B.C. 34,

AND TOMB AT THE PORTA SALARIA—OF THE SAME CHARACTER.

PLATE II.

TOMB OF CAIUS BIBULUS, ÆDILE, B.C. 34.

THIS engraving shews what is visible of it in the Via di Marforio, at the foot of the Capitoline Hill, on its eastern side; the lower storey was buried by the filling-up of the foss-way, and is now a cellar, the upper part is built into a house. The inscription, recording that the tomb was erected at the public expense, which is partly visible in the photo-engraving, is repeated on the south side, and is believed to have been on all the four sides. The tomb originally stood detached, on the outer bank of the Capitoline fortress.

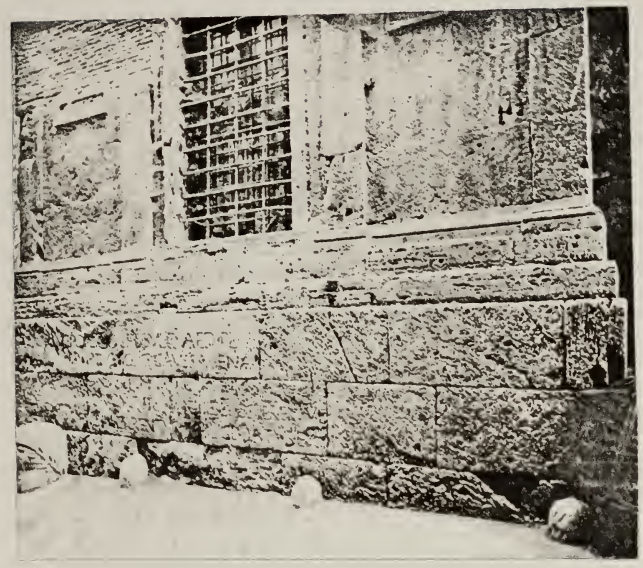
This outer bank was the usual place of burial for persons of importance in the Etruscan cities,—especially near the gates,—and the north-east gate of the second Wall of Rome must have been very near this tomb, on its south side. The site of the gate marks the limit of the city in this direction, until the time of the Empire. The walls of the *barbican* (or parallel walls) of this gate were excavated by the archæologists in 1872 [a].

Caius Bibulus is mentioned by Tacitus (Annal., iii. 52) with praise, as endeavouring to check the extravagance of his time by sumptuary laws. The following is the inscription:—

C. POBLICIO . L. F. BIBVLO AED. PL. HONORIS
VIRTVTISQVE . CAVSSA . SENATVS
CONSVLTO . POPVLIQVE . IVSSV . LOCVS
MONVMENTO . QVO . IPSE . POSTEREIQVE
EIVS . INFERRENTVR . PVBLICE . DATVS . EST

TOMB AT THE PORTA SALARIA. This is so much like the tomb of Bibulus that it must be of the same period. It was long buried in one of the towers of Honorius, on the south side of that gate, which was pulled down in 1872 and rebuilt in 1874. Nothing is known about the tomb, but its situation, with some other tombs also found in this tower, proves that the gate stood there long before the time of Aurelian. This gate is in that part of the fortifications between the Prætorian Camp and the Pincian Hill, where the outer *mœnia* were left unfinished; but there must have been a bank of some kind to have had a gate in it. There was probably no stone wall. This was the weakest point in the defences of Rome, where it was repeatedly attacked and taken, and it was again near this gate that the Italian cannon made a breach in 1870.

[a] These are shewn in Plate III. of Part I.



TOMB OF BIBULUS B.C. 80.

TOMB AT THE PORTA SALARIA.

THE TOMBS.

PLATE III.

EURYSACES THE BAKER AND HIS WIFE ARISTIA.

PLATE III.

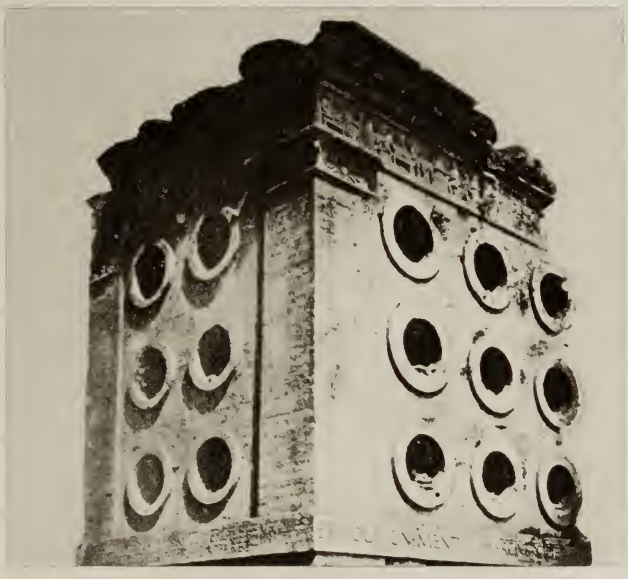
TOMB OF EURYSACES AND ARISTIA, WITH THEIR EFFIGIES.

THIS celebrated tomb of the Baker and his wife stands just outside of the Porta Maggiore of Claudius, the principal eastern gate of Rome. It was buried in one of the round gateway-towers of Honorius from the year 403 to 1833, when the tower was destroyed and the old gate made visible, with this curious tomb. Eurysaces is believed to have been an army contractor for the supply of bread in the time of Sylla (as some say, or more probably of Julius Cæsar or the early part of the long reign of Augustus), and was so proud of his trade that he had his tomb built of old stone kneading-troughs, or more probably of imitations of them, and on the cornice had sculptures shewing all the processes of the art of making bread. The effigies of himself and his wife Aristia are very fair specimens of the carving of that time. They were found detached and buried in the earth inside of the tower, which was only faced with brick, and their effigies are built up in a wall on the opposite side of the road to preserve them. It would have been better to have replaced them on the outer side of the tomb, where they evidently stood on the angle, to be seen to most advantage.

The following are the inscriptions upon it, which are repeated on each side; they are not perfect, but have been made out from the fragments:—

EST . HOC . MONIMENTVM . MARCEI . VERGILEI . EVRYSACIS
PISTORIS . REDEMPTORIS . APPARETORVM

FVIT . ARISTIA . VXOR . MIHEI
FEMINA . OPITVMA . VEIXSIT
QVOIVS . CORPORIS . RELIQVIAE
QVOD . SVPERANT . SVNT . IN
HOC . PANARIO



TOMB OF EURYSACES AND ARISTIA B.C. 20?

EFFIGIES OF EURYSACES AND ARISTIA.

THE TOMBS.

PLATE IV.

SECTION OF THE PORTA MAGGIORE AND OF THE TOMB OF THE BAKER.

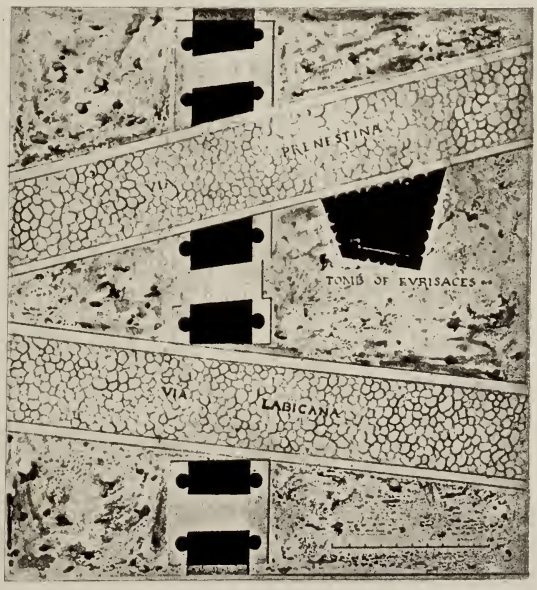
PLATE IV.

SECTION AND PLAN OF THE PORTA MAGGIORE, AND OF THE TOMB OF THE BAKER.

THIS shews the remarkable position of the tomb, and explains its singular shape by the position between the two roads at their point of meeting. The Via Labicana is the one now in use, the other gate on the Via Prenestina has long been closed. But the meeting of these two important roads at this gate proves that it was the principal entrance into Rome on the eastern side in the time of the Republic, before the time of Augustus. Many of the old gates of Rome were double gates, placed where two roads met.

The aqueducts which pass over this gate are a little later than his time, but those which pass through the wall, just beyond the tomb, are earlier. The Marcia, which was one of them, was made in the year of Rome 441, or 312 before the Christian era. The Tepula was added on the same arcade, A.U.C. 627, B.C. 126, and these aqueducts were carried on the high bank or *agger* of the Tarquins for a mile to the north of this gate along the eastern side of Rome. The inscriptions on the gate record the distance of the sources of the aqueducts from Rome to this point, and prove that it was the entrance into Rome. Frontinus also identifies them in his description, and mentions the high bank on which they were carried. The gateway is of the time of the Emperor Claudius, and the two *specus* or conduits seen upon it are those of the Aqua Claudia and of the Anio Novus, made in his time. Just within the gate, on the south side, are remains of a temple, which was destroyed when the guard-house for the custom-house officers was built, but the fragments of it were preserved, and remain between the guard-house and the wall; they are of the time of the Republic, or perhaps of Julius Cæsar. The inscription was carried to the Vatican Museum. It is generally said to have been a temple of Spes, and this may be correct, as an altar of Spes was commonly placed in gardens, and this gate was the entrance to the gardens of the Sessorian Palace as well as to Rome; but it is singular that the only inscription found among the ruins was a dedication to Hercules and not to Spes, and we have no record of a temple being built to Spes on this spot.

SECTION OF PORTA MAGGIORE AND OF THE TOMB.



PLAN OF PORTA MAGGIORE AND OF THE TOMB.

THE TOMBS.

PLATE V.

PYRAMID OF CAIUS CESTIUS.

PLATE V.

TOMB OF CAIUS CESTIUS.

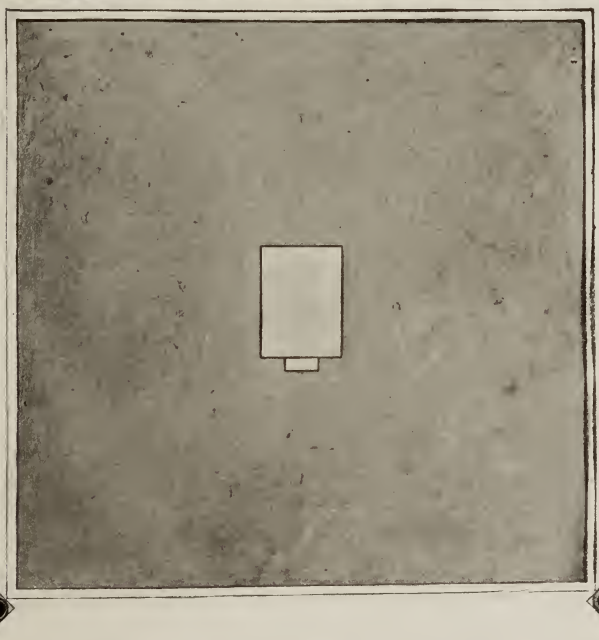
THIS tomb, in the form of an Egyptian pyramid, stands in the Wall of Rome near to the Porta Ostiense, or di S. Paolo; it was built, agreeably with the instructions of his will, by the heir, C. Mela and Pothius (Mela is mentioned also in the next inscription), soon after the conquest of Egypt, when the Egyptian gods were very much the fashion in Rome, and was probably an imitation of one of their tombs. It is an enormous mass, and the sepulchral chamber for the sarcophagus is remarkably small in comparison, as is seen on the plan. The following inscription was placed on the eastern and western side of the pyramid:—

C. CESTIVS . L. F. POB. EPVLO . PR. TR. PL.
VII. VIR . EPVLONVM
OPVS . ABSOLVTVM . EX . TESTAMENTO . DIEBVS . CCCXXX.
ARBITRATV
PONTI . P. F. CLA. MELAE . HEREDIS . ET . POTHI . L. [b]

It was incorporated in the Wall of Aurelian, and the end of the Via Ostiensis was slightly altered at that time to meet another road at the double gate adjoining. The tomb was originally detached, and between two roads, as in other cases. It had been much damaged, and was repaired in 1663 by order of Pope Alexander VII., as recorded in another inscription, and the work was carefully done. Two pedestals for statues were found at the inner angles, (as shewn in the plan). They have another inscription on them, and are now in the Capitoline Museum. They might be restored to their original place with advantage.

M. VALERIVS . MESSALLA . CORVINVS
P. RVTILIVS . LVPVS . L. IVNIVS . SILANVS
L. PONTIVS . MELA . D. MARIVS
NIGER . HEREDES . C. CESTI . ET .
L. CESTIVS . QVAE . EX . PATRE . AD
EVM . FRATRIS . HEREDITAS
M. AGRIPPAE . MVNERE . PER
VENIT . EX . EA . PECVNIA . QVAM
PRO . SVIS . PARTIBVS . RECEPER
EX . VENDITIONE . ATTALICOR .
QVAE . EIS . PER . EDICTVM
AEDILIS . IN . SEPVLCRVM
C. CESTI . EX . TESTAMENTO
EIVS . INFERRE . NON . LICVIT

[b] The "Septem viri Epulonum" were a college of Priests originally of three, afterwards of seven persons, who superintended the sacrificial banquets to the gods. (Cic. de Gr. 3. 19; Orell. Inscript., Nos. 590, 2365, &c.)



TOMB OF CAJUS CESTIUS.

THE TOMBS.

PLATE VI.

SHRINE OF DEO REDICOLO.

PLATE VI.

TOMB CALLED DEO REDICOLO.

THIS is not properly speaking a tomb at all, though commonly so called, and it is very much like other tombs of the same period —of the beautiful brickwork of the first century, with moulded brick capitals, and other details of ornaments of the best brick or terra cotta.

It was built to commemorate the return of the army of Hannibal from that spot, which is about two miles outside of the Porta Appia, on the eastern side of that road, but in the valley of the Caffarella, below the level of the road, and not visible from it. The name comes from the word *redeo*, "I return." It is rather a shrine than a tomb; it is sometimes called a temple, and is supposed to have been dedicated to the *Genius Loci*, the river-god Almo, as it stands on the bank of the small river of that name. Festus mentions it as *rediculi fanum*, and says it was called by that name because Hannibal returned, *redievit*, from that spot. Pliny also mentions the spot, and says that in the meadow called *Campus Rediculi* (Nat. Hist., x. 60) a funeral pyre was prepared, and funeral rites were performed on a raven (*corvus*). He is writing of the superstition of the Roman people and the honours they paid to certain birds, and particularly a tame raven, which was hatched in the time of Tiberius on the Temple of Castor, in the Forum Romanum, lived at a cobbler's shop opposite, and was worshipped; and its body was carried on a bed on the shoulders of Ethiopian slaves to a funeral pyre (*rogus*) prepared for it in the meadow called *Rediculus*, on the left of the Via Appia, at the second mile.

TOMB CALLED DIO REDICOLO c. A.D. 50.

THE SAME WESTERN SIDE.

Photogravure Dujardin, Paris

THE TOMBS.

PLATE VII.

PRISCILLA.

PLATE VII.

TOMB OF PRISCILLA, A.D. 90.

THESE are the poor remains of what was one of the richest tombs in Rome, of which the plan gives some idea, from the number of niches made for images. The round tower built upon it is mediæval, and serves as a landmark by which to know it. The situation is about half-a-mile outside of the Porta Appia, at the junction of the Via Ardeatina with the Via Appia, and nearly opposite to the chapel called "Domine quo vadis." The poet Statius (Silv., lib. v. ver. 222—241) has given a full description of this tomb[c], and mentions that it stood on the bank of the river Almo, *outside of the walls*, as it does. Priscilla was apparently (from the poem) the wife of Abascantus, and was represented in nine different characters, such as Ceres, Venus, &c., in bronze statues in the niches. Her body was placed in a rich sarcophagus within the tomb. An inscription with the name of Alexander was found here.

[c] "Est locus ante urbem, qua primum nascitur ingens
Appia, quaque Italo gemitus Almone Cybelle
Ponit, et Idæos jam non reminiscitur amnes.
Hic te Sidonio velatam molliter ostro
Eximius conjux (nec enim fumantia busta
Clamoremque rogi potuit perferre) beato
Composuit, Priscilla, toro. Nil longior ætas
Carpere, nil ævi poterunt vitiare labores
Siccatam membris. Tantas venerabile marmor
Sepit opes. Mox in varias mutata novaris
Effigies: hoc ære Ceres, hoc lucida Gnossis,
Illo Maja tholo, Venus hoc non improba saxo.
Accipiunt vultus, haud indignata, decoros
Numina. Circumstant famuli, consuetaque turba
Obsequiis: tum rite tori, mensæque parantur
Assidue: domus ista, domus: quis triste sepulchrum
Dixerit? hac merito visa pietate mariti,
Protinus exclames: Est hic, agnosco, minister
Illius, æternæ modo qui sacraria genti
Condidit, inque alio posuit sua sidera cœlo."

"There is a place in front of the City where the vast Via Appia commences, and where Cybele lays aside her mournful cries on the Italian Almo, nor calls again to mind the streams of Ida. Here, Priscilla, your illustrious husband has placed you on a sumptuous bed, softly veiled by a robe of Sidonian purple, (for he could not endure your smoking ashes, nor the crackling of your funeral pyre). Prolonged periods could pluck nothing away, the endurance of ages could no wise mar her whose limbs are dried up. Such wealth does this venerable marble enclose; in which you presently appear anew again in varied statue-portraits. On this bronze, Ceres; on that, the brilliant goddess of Crete shines in her splendour; Maia is recognised in this vault, Venus as distinctly on that rock. Nor do the deities disdain to see in these their appropriate images. Around stand the attendants, a crowd wont readily to do such obedience; and, then, the beds and the tables are assiduously prepared. Surely this mansion is truly a house; why, then, speak of it as a sad sepulchre? Sooner or later, you will yourself exclaim, when you recognise the piety of your husband, 'He it is, I own, who is the fitting minister of him who has built temples to the eternal glory of the family (*Gens Flaviana*), and who has exalted his own constellation to another heaven.'"

TOMB OF PRISCILLA. A. D. 90.

Photogravure Dujardin, Paris

THE TOMBS.

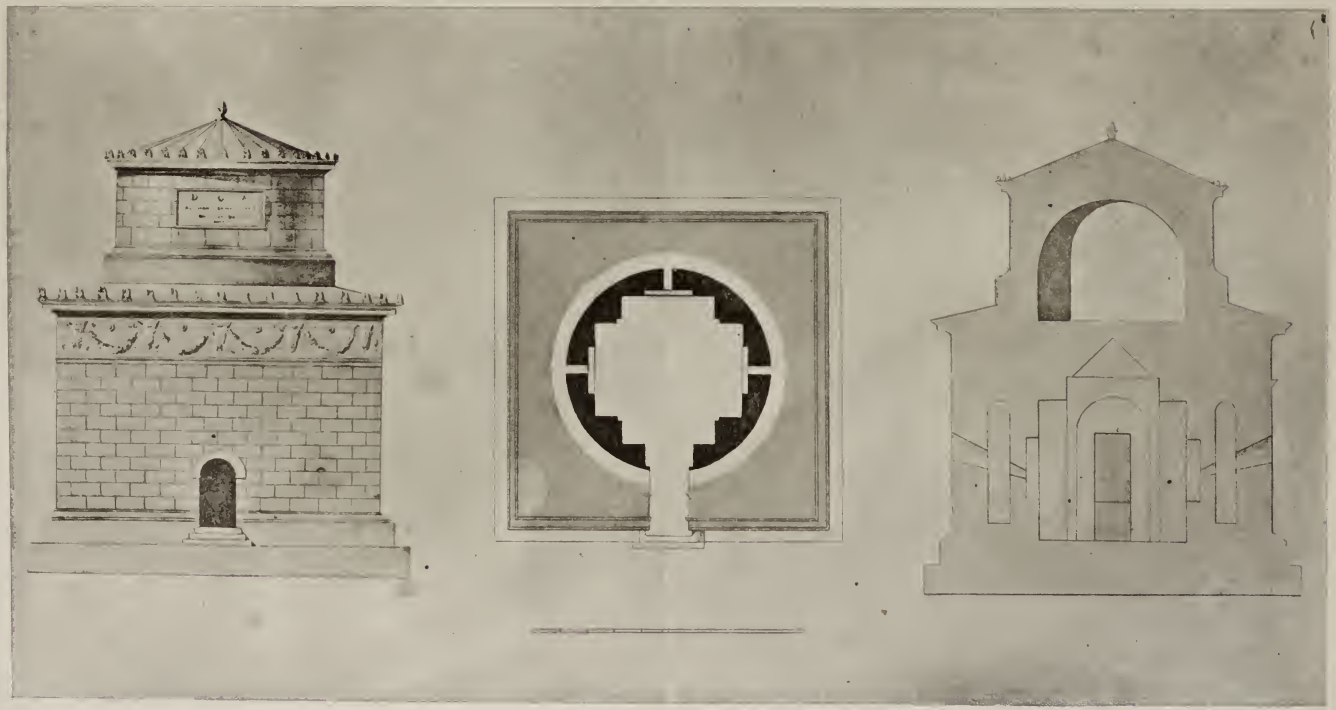
PLATE VIII.

ROMULUS, SON OF MAXENTIUS.

PLATE VIII.

TOMB OF ROMULUS, SON OF MAXENTIUS.

THIS is on the Via Appia, about two miles from Rome, and close to the Circus also called after him. It is often called a temple, but was evidently a circular tomb of great magnificence, intended to have been the Mausoleum of Maxentius, and of an imperial family. His temple is in the Via Sacra, and is now part of the church of SS. Cosmas and Damian, as has been demonstrated by De Rossi in his *Bulletino de Archeologia Christiana* for 1872. The tomb stands in the centre of a quadrangular space of considerable extent, which was surrounded by a colonnade, of which only the back wall remains; the columns have been carried away. In front of the tomb (or perhaps on the portico of it) a house had been built which was long a wine-shop, but is now in ruins, and might be removed with advantage. This tomb is at the foot of the hill, on the top of which stands the conspicuous tomb of Cecilia Metella. The Circus is the most perfect one remaining in or near Rome. It was long called by other names, but was identified by an inscription found on the spot by Canina, during the excavations on the Via Appia. In the aisle round the central tomb are a number of sepulchral recesses for sarcophagi. The plan evidently was an imitation of the earlier imperial family Mausoleum; the sarcophagus of the Emperor himself, as founder of the family, was to be placed in the centre, and those of other members of the imperial family in these recesses round it.



TOMB OF ROMULUS, SON OF MAXENTIUS.

THE TOMBS.

PLATE IX.

THE LATERAN FAMILY, AND P. VIBIUS MARIANUS.

PLATE IX.

TOMB OF THE LATERAN FAMILY OF THE FIRST CENTURY.

SEPULCHRUM FAMILIÆ LATERANENSIS.

THIS tomb is situated on the bank of the great foss between the ancient Lateran fortified palace and the Cœlian Hill, on the edge of the garden of the Lateran. It is commonly *miscalled* the "House of Verus," only because Verus is recorded to have been educated in the house of his family *near* the Lateran, which probably means in the Sessorian Palace, on the other side of the Lateran, originally separated from it by another great foss. This is evidently a tomb of the first century, consisting at first of a round tower only, faced with reticulated work, with bands of brick in the style of the latter half of that century. To these two wings have been added, as more room was wanted for the *columbaria* for cinerary urns with which the walls are lined, both of the central tower and of the wings. It is of two storeys, and the walls of both are full of *columbaria*. It is now a carter's house only, and in that manner has been overlooked by the antiquaries. We have no history of it, but there are thousands of tombs of which we have no records, unless the inscriptions happen to have been preserved, which is not the case in this instance. The situation and the construction are sufficient evidence of what it has been.

TOMB OF P. VIBIUS MARIANUS.

SEPULCHRUM P. VIBII MARIANI.

THIS tomb is a very conspicuous object on the Via Cassia, standing on a high bank on the side of the road, here a deep cutting, at about four miles from the Porta del Popolo; it is usually miscalled by the guides the Tomb of Nero, without any ground whatever for that name, beyond an ignorant conjecture of some one who had a reputation for learning two or three centuries since. It is a fine bold sarcophagus, with a very massive cover. There are inscriptions on both sides, the most important of which is on the side away from the road.

This tomb is on the way to Veii, and the old road to that city, now a bridle-road, turns off the high road to the right, nearly opposite to it. About a hundred yards before arriving at it there is another conspicuous object, high up on the bank on the same side, which is not commonly understood. It is a *castellum aquæ* and *piscina* of an ancient aqueduct, the *specus* or conduit of which can be seen in the bank of the road on the right hand, nearly midway between these two objects. It seems to have been thrown down in an earthquake, and this makes it difficult to understand without some study.

SEPULCHRUM P. VIBII MARIANI

SEPULCHRUM FAM. LATERANENSIS

THE TOMBS.

PLATE X.

QUINTUS SULPICIUS MAXIMUS.

PLATE X.

EFFIGY OF QUINTUS SULPICIUS MAXIMUS.

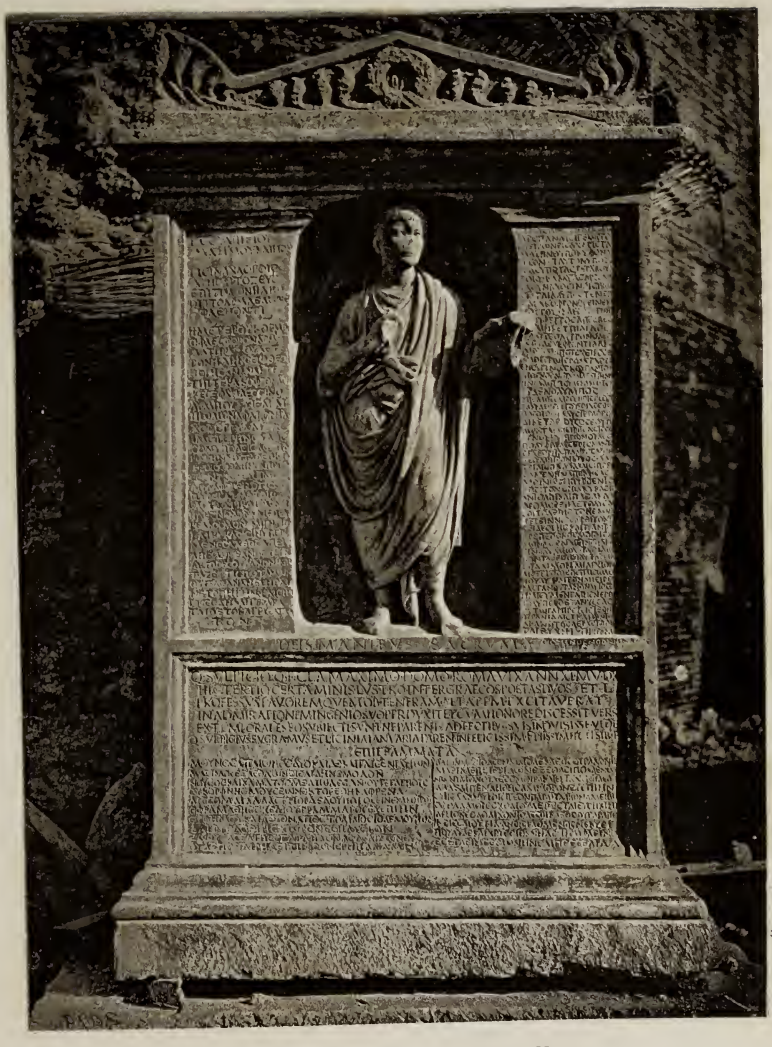
THIS tomb was found in 1871, in the interior of one of the towers of the Porta Salaria, then being rebuilt by Count Vespignani, the architect of the Pontifical Government. It had formed the core of the tower to the right hand in leaving Rome, in the same manner as the tomb of Eurysaces the baker, found in 1833, had formed the core of the left-hand tower of the Porta Maggiore. The inscription on the tomb records the history of the youth who was interred in it. He was only eleven years of age when he died in Rome, and he had, even at that early age, been the successful competitor against fifty-two opponents in Greek verse in the third Lustrum, that is, in open competition, in the twelfth year of the Emperor Domitian (A.D. 94). The tomb was erected in his honour by his parents, Q. Sulpicius Engramus and Licinia Januaria, in this most public situation, which is another proof that there was a gate in the outer Wall of Rome on that spot in the time of Domitian. Tombs are found at all these gates. The inscription under his feet recounts his history, and below that is placed the Greek verse which he had recited *extempore*. These *lustra* are said to have been first established by King Servius Tullius, but had fallen into disuse, and were revived by the Emperor Domitian [d].

An excellent account of this remarkable youth and his tomb was published in 1871, in folio, by the Cavaliere C. L. Visconti, with a facsimile of the Greek verses, and a translation in Latin of the *extempore* verses, and of the two epigrams engraved on the tomb on either side of the effigy. The following is the historical inscription; the verses are too long to be transcribed here, and scholars can refer to the work of Visconti [e] for them.

DEIS . MANIBVS . SACRVM
Q. SVLPICIO Q. F. CLA. MAXIMO DOMO ROMA VIX. ANN. XI. M. V. D. XII
HIC . TERTIO . CERTAMINIS . LVSTRO . INTER . GRAECOS . POETAS . DVOS . ET . L
PROFESSVS . FAVOREM . QVEM . OB . TENERAM . AETATEM . EXCITAVERAT .
IN . ADMIRATIONEM . INGENIO . SVO . PERDVXIT . ET . CVM . HONORE .
DISCESSIT . VERSVS
EXTEMPORALES . EO SVBJECTI . SVNT . NE PARENT . ADFECTIB . SVIS .
INDVLISSE . VIDEANT
Q. SVLPICIVS ENGRAMVS ET . LICINIA . JANVARIA PARENT . INFELICISSIM .
F. PIISSIM . FEC. ET . SIB. P. S.

[d] Censorin., De die natali, liber ed. Teuben, cap. xix. n. 13, p. 39; Suetonius in Domitiano, c. 4; T. Livii Hist., vii. 3.

[e] "Il sepolcro del fanciullo Q. Sulpicio Massimo recentemente scoperto nella struttura della Porta Salaria pel Cavaliere Carlo Ludovico Visconti." Roma, folio, 1871, pp. 28.



EFFIGIES SULPICII MAXIMI

THE TOMBS.

PLATE XI.

THE FREEDMEN OF LIVIA AUGUSTA,

Or Officers of Cæsar's Household.

PLATE XI.

TOMB OF THE FREEDMEN AND SERVANTS OF LIVIA AUGUSTA, OR "OFFICERS OF CÆSAR'S HOUSEHOLD," WITH COLUMBARIA.

SEPULCHRUM LIBERTORUM LIVIÆ AUGUSTÆ
ET COLUMBARIA IN EODEM.

THIS tomb is situated on the Via Appia, a little beyond the first mile from the Porta di S. Sebastiano, on the left hand or eastern side of the road. The remains of it are now made into a gardener's house, just behind an iron gate to a large vineyard, with the name of the owners, the Colonna family, on the gate-post. It is the tomb of which a full description was published by Dr. A. F. Gori in 1727, when it was first excavated. A concise account of it is given at p. 17 of the Chapter on Tombs in this work. It will be observed that the brickwork shewn in the upper view is very nearly of the same character as that of the Pantheon, which is of the time of Augustus and Livia. It was a very large tomb, and had six chambers, three above (now the house), and three below (now the cellars), all full of *columbaria*, as shewn in the lower view. This tomb is one of peculiar interest, because some of the inscriptions given by Dr. Gori, and now preserved in the Capitoline Museum, are those of persons mentioned by St. Paul in his Epistles; and Dr. Lightfoot has shewn that some of these are not common names, as some of the others are, but may probably be the identical persons mentioned by S. Paul among the "Officers of Cæsar's household," a name which may very well be applied to the freedmen or servants of Livia, the wife of Augustus, and a lady of high rank and large fortune in her own right. If this is correct, they serve to shew that the early Christians did not object to the burning of the body. There are no sarcophagi or stone coffins for the bodies here. The ashes of the bodies burnt are all that were interred here.

SEPULCHRUM LIBERTORUM LIVIÆ AUG.

COLUMBARIA IN SEPULCHRO LIBERT. LIV AUG.

Photogravure Dujardin . Paris

THE TOMBS.

PLATE XII.

ON THE VIA APPIA.

PLATE XII.

TWO TOMBS ON THE VIA APPIA.

SEPULCHRA IN VIA APPIA.

BOTH of these tombs are of a class that is common on this road, which are built in imitation of a funeral pyre (*rogus*); the mass of fagots on which the body was laid to be burnt is represented by a mass of concrete or rubble stone; the beams of wood that were laid across the fagots at short intervals, with the ends projecting from the mass, are represented by pieces of marble, originally about three feet long and a foot square, which have for the most part been chopped off and carried away, for the value of the material, but of which enough remains to shew that they have been so chopped off. Canina considered that the use of these blocks of marble was to fix the marble plates of the casing, but this is not the method which was usually employed for that purpose in Rome; we have many instances to shew that they were fixed by means of mortar and cement, as in the Thermæ of Caracalla, the Palaces of the Cæsars, and the temples everywhere, and in no instance by the plan of blocks projecting in this manner. There is no reason why this plan should have been adopted for the Tombs, and nowhere else. In one of the tombs of this class near Albano, the projecting pieces of marble are left perfect, but in general the material was too valuable to be spared: the marble casing has been carried away in the same manner as the projecting blocks. The first of these tombs is about a mile from the gate, on the eastern side of the road, on the left hand on leaving Rome, and has a cottage built upon it; the other is about three miles on the same side, a little beyond the great tomb of Cecilia Metella.

SEPULCHRUM IN VIA APPIA

SEPULCHRUM IN VIA APPIA

THE TOMBS.

PLATE XIII.

THE PAINTED TOMBS ON THE VIA LATINA.

PLAN AND SECTION.

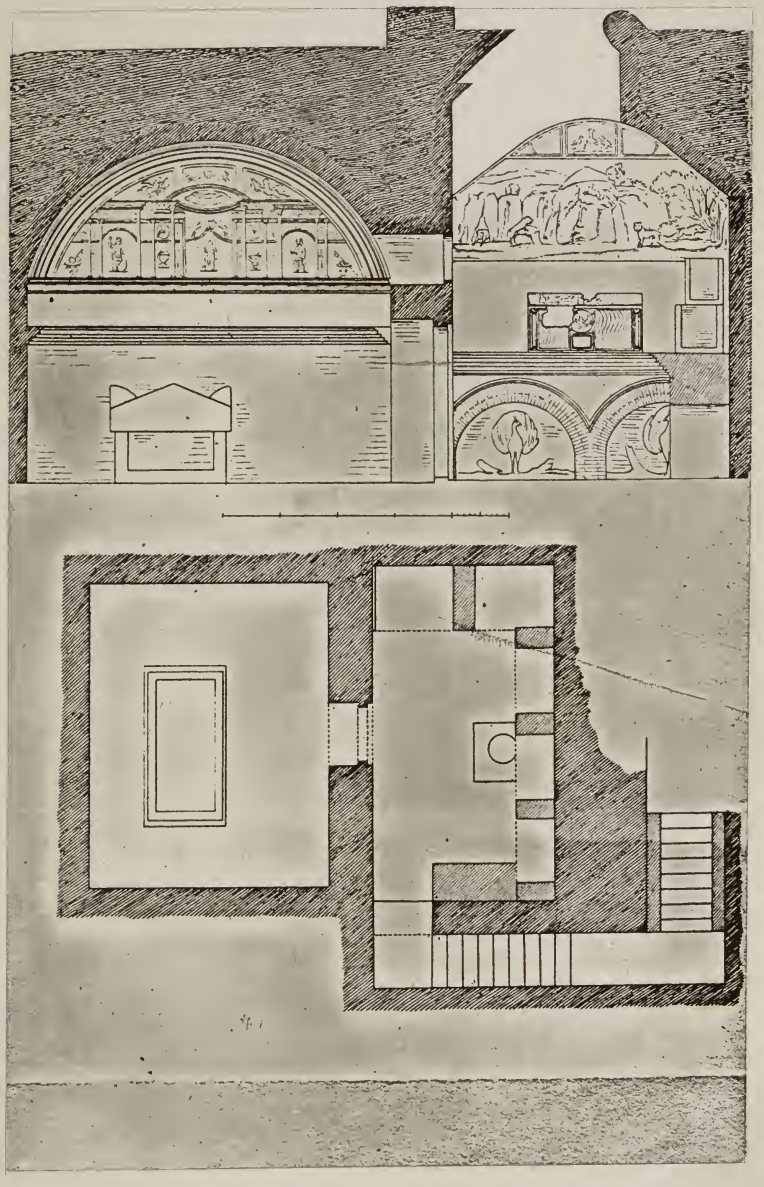
PLATE XIII.

PLAN AND SECTION OF ONE OF THE PAINTED TOMBS ON THE VIA LATINA.

THIS Plan and Section were made by Mr. Eastlake at the time these tombs were discovered, in 1858, and are almost necessary for the proper understanding of this celebrated structure. In the plan we see the place of the great sarcophagus inserted in the centre of the inner chamber, of which the walls and the vault are covered with the beautiful stucco ornament, with the original colouring, an ingenious mixture of real projection with colour, the effect of which is remarkably good. In the outer chamber the wall is seen, with places for other sarcophagi round three sides of this chamber, and the steps descending into it.

In the section above is seen the general position of the pictures, and the outline of the end of the great sarcophagus, of a form that was common in Roman tombs of the third and fourth centuries. The tomb itself is of the second, and the wall has been broken through to admit this great rude stone coffin or sarcophagus, which is probably of the fifth. On the walls of the outer chamber is seen another smaller sarcophagus, of the third century, with a painting of a peacock under it, and slight outlines of other paintings on the wall.

There was an upper storey to this tomb, now destroyed, but remains of it were distinctly visible when it was found in 1858, and can still be traced; they are indicated in this section: the staircase is also shewn in the plan. There were originally four chambers, two above and two below. The doorway was ornamented with Doric columns of good style, of which the capitals and bases were preserved; they are now in some museum, and engravings of them can be seen in the *Bulletino di Corrispondenza Archæologia* for 1860, with an account of the tomb by Dr. Henzen, and a more full account of the subject of the mythological pictures by Dr. Peterson in the volume for 1861. Near the tomb was found at the same time, by Signor Fortunatus, remains of an extensive villa of the time of Domitian, and the tombstone of Anicius Paulinus, and near to it also are the remains of the church of S. Stephen; of these latter objects an account was published about the same time, by the Cav. G. B. De Rossi. It is also described in our Chapter on the Catacombs, as there is a catacomb under it.



PAINTED TOMB ON THE VIA LATINA.
PLAN AND SECTION.

THE TOMBS.

PLATE XIV.

PAINTED TOMB ON THE VIA LATINA.

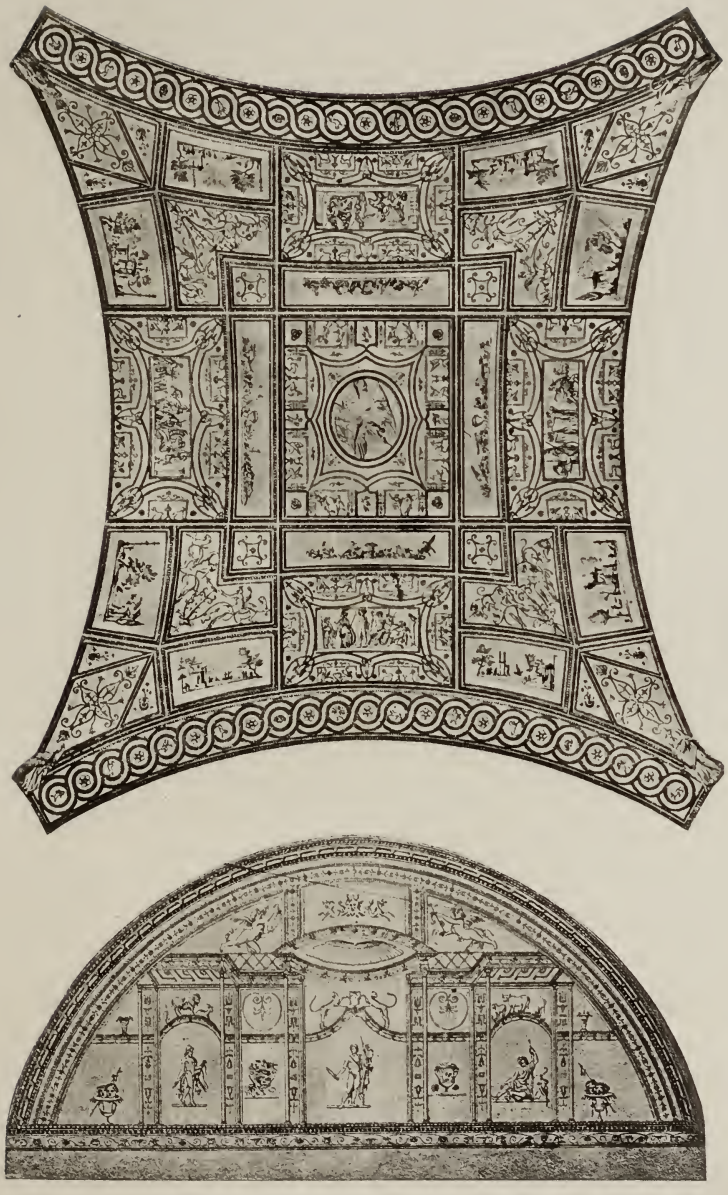
Diagrams of the Paintings.

Plate XIV.

Painted Tomb on the Via Latina.

Diagrams of the Paintings on the Vault, and on one side.

These diagrams shew the general arrangement of the subjects, and the slight outlines are sufficient to indicate the various mythological subjects.



PAINTED TOMB ON THE VIA LATINA,
DIAGRAM OF VAULT AND ONE SIDE.

THE TOMBS.

PLATE XV.

PAINTED TOMB ON THE VIA LATINA.

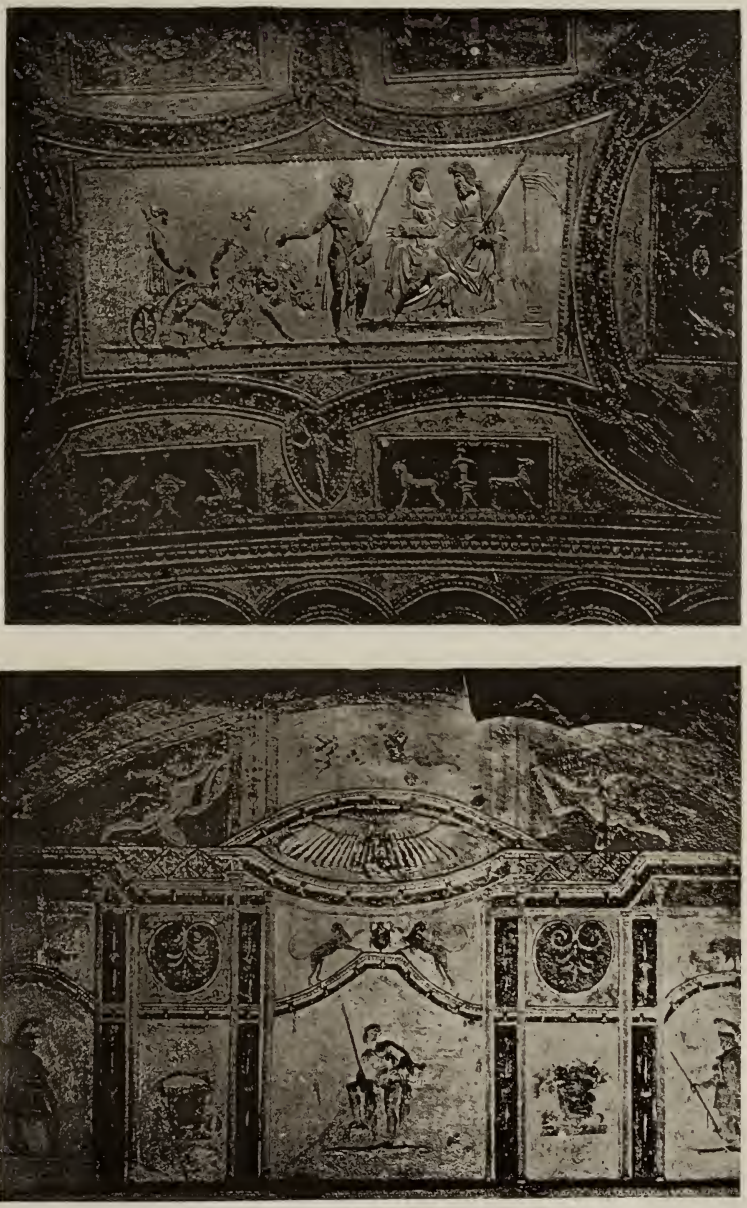
View of one Compartment.

PLATE XV.

PAINTED TOMB ON THE VIA LATINA.

VIEW OF ONE SIDE, AND ONE COMPARTMENT OF THE VAULT.

SHEWING the mythological subjects more in detail, almost exclusively drawn from the Trojan War. The first being the Judgment of Paris; Achilles and Thetis; Achilles in the Isle of Scyros; Jupiter and Juno.



PAINTED TOMB ON THE VIA LATINA,
MYTHOLOGICAL SUBJECTS ON THE WALLS.

THE TOMBS.

PLATE XVI.

PAINTED TOMB ON THE VIA LATINA.

MYTHOLOGICAL SUBJECTS.

PLATE XVI.

PAINTED TOMB ON THE VIA LATINA.

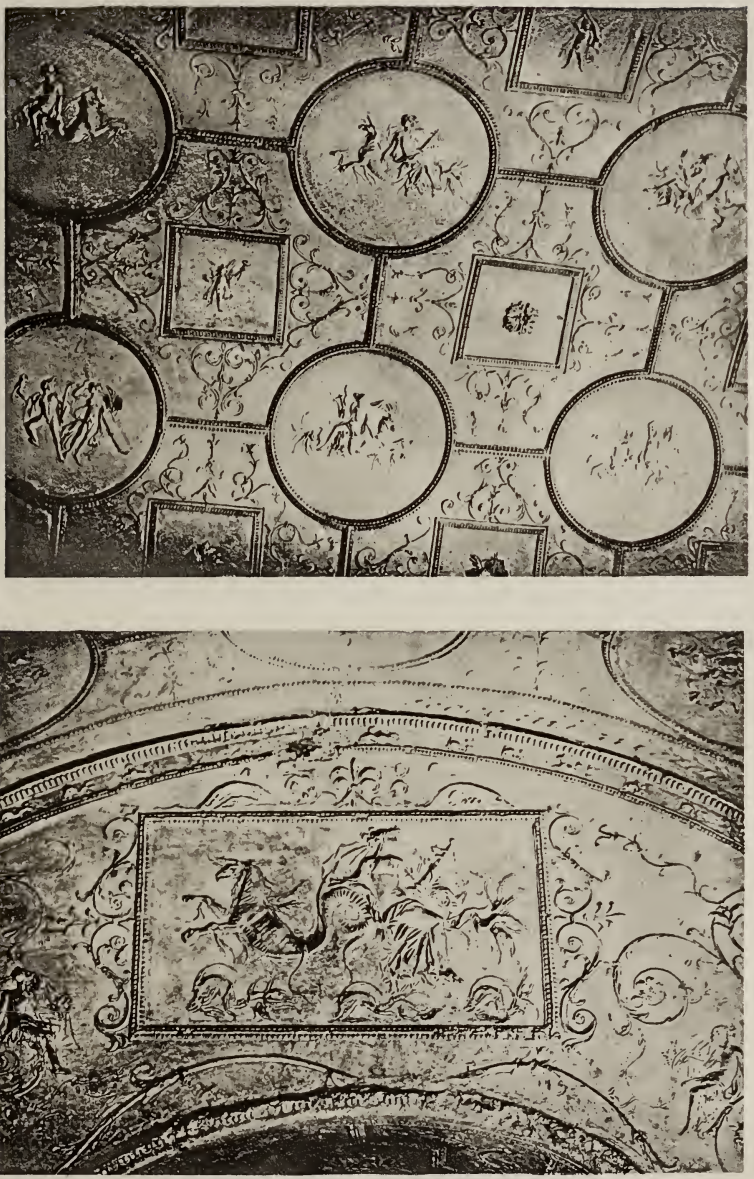
MYTHOLOGICAL SUBJECTS ON THE VAULT.

THETIS drawn by hyppocamps; the same subject is repeated on a large scale in the lower panel of this Plate; and Castor and Pollux.

THIS plate shews the beautiful drawing of the figures known to be of the second century. The tomb is dated by the brick-stamps in the walls[f]. It will be seen that the figures are not merely painted, but are raised in stucco; not stamped, but worked by hand, and then painted. It is one of the most elegant examples of this beautiful style of decoration that has been found, and comparing these with the catacomb paintings, makes it impossible to believe that the latter belong to the same early period. No one can put side by side the photographs or photo-engravings of them, without seeing that they belong to a quite different period of the history of art. Yet they are not highly-finished examples of the early period, they are rather roughly executed, for effect at a distance, and are not intended for close examination, but they are sketched in with wonderful spirit and effect. They remind one of Pompeii, and are almost equal to anything there.

[f] A brick-stamp (*bulla*) found in the wall has the names of the consuls, which give the date of A.D. 159.

PLAVTIVS QVINTILLVS
STATIVS PRISCVS



PAINTED TOMB ON THE VIA LATINA,
MYTHOLOGICAL SUBJECTS ON THE VAULT

THE TOMBS.

PLATE XVII.

TOMB OF STATILIUS TAURUS, B.C. 30.

TOMB OF STATILIUS TAURUS, B.C. 30.

THIS Plate gives a view of the exterior; the upper part added in the time of Hadrian, and an additional wing also of the same period.

Under this on the Plate is the *Bustum*, or place for sifting the ashes, and separating the human ashes from those of the wood with which the body was burned, with a section of part of the tomb.

At the foot is a plan of these tombs, with the *Bustum* behind them.

A—B.
C—D. } Lines of sections on the following Plate XVIII.

a. Original Tomb, upper part.

b. Additions with Columbaria.

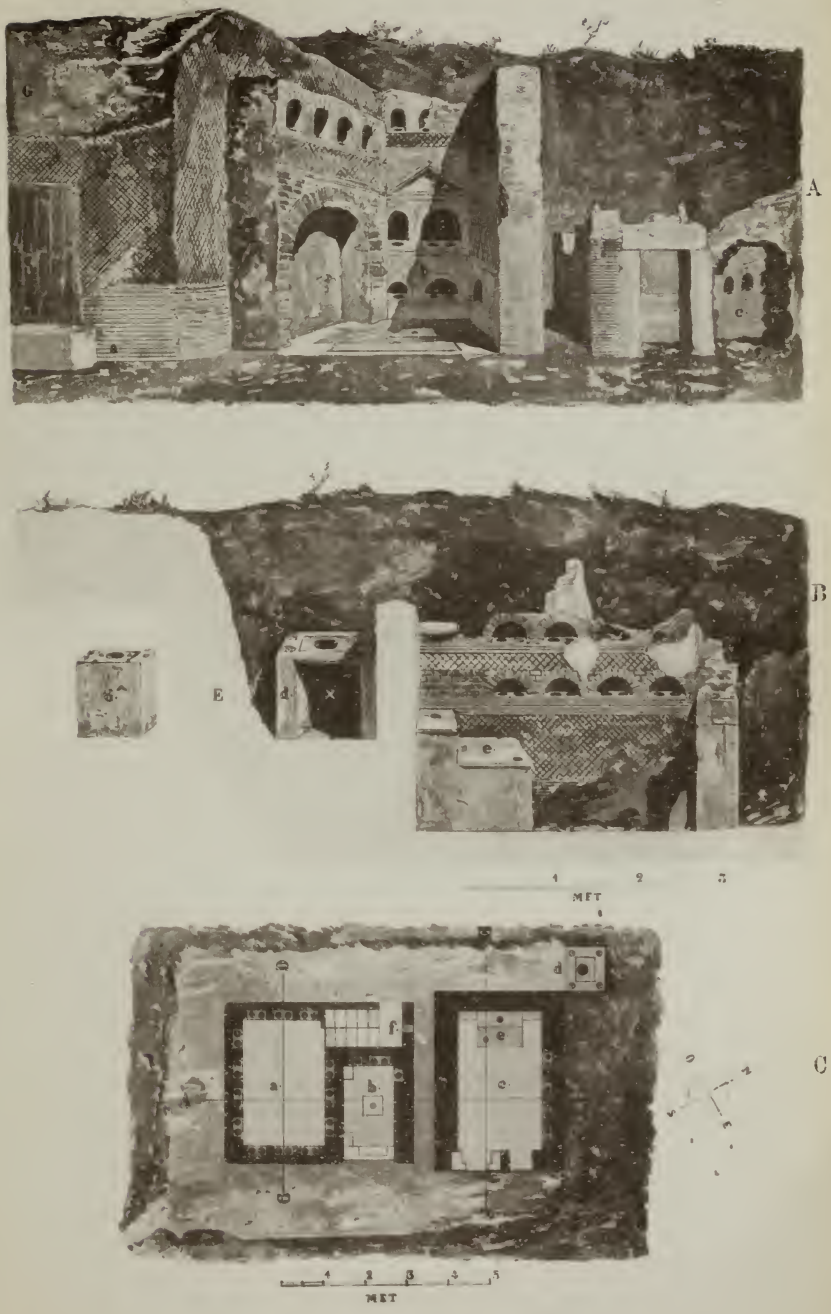
c. Another Tomb, separated from the former by a narrow passage.

d. The *Bustum* (?), or Ustrinum (?).

e. A construction which has the appearance of an altar in the second tomb.

f. The Steps of the Tomb of Taurus.

TOMB OF STATILIUS TAURUS B.C. 30



A. VIEW — B. DETAILS — C. PLAN

THE TOMBS.

PLATE XVIII.

TOMB OF STATILIUS TAURUS, B.C. 30.

SECTIONS, SHEWING THE POSITION OF THE FRESCOES.

TOMB OF STATILIUS TAURUS, B.C. 30.

SECTIONS, SHEWING THE POSITION OF THE FRESCOES.

A—B. } Lines of sections, as shewn on the Plan of the preceding
C—D. } Plate.

a. Original Tomb.

b. Additional Wing.

c. Reticulated-work of the first century in the second tomb.

d e. Stone Construction, resembling an altar, in the second tomb.

g g g. Additional Storey of the time of Hadrian, with painted vault and walls of that period, and a *loculus* made in the brick wall, a very unusual feature, and a step towards a Catacomb.

i i i i. Sections of Brick walls, with Columbaria in them.

SECTIONS SHEWING THE POSITION OF THE FRESCOES

THE TOMBS.

PLATE XIX.

TOMB OF STATILIUS TAURUS, B.C. 30.

FIGURE OF THE SHEPHERD, AND THREE SHEEP.

TOMB OF STATILIUS TAURUS, B.C. 30.

FIGURE OF THE SHEPHERD AND THREE SHEEP.

THE drawing of this group is said to be equal to anything that Raphael ever drew, in fact, as good drawing as can be found anywhere. It shews the state of the fine arts at the time that Virgil wrote the Æneid, which is more in advance than had commonly been supposed. The idea usually held is that such good art was never found before the time of Augustus, and that the fine arts made great progress during his long and peaceful reign. There is little doubt that this idea is generally correct, and that the present excellent drawing is really exceptional at that early period of Roman art. At the same time, it must be remembered that the drawing in the tombs of the Etruscans, or of the Italo-Greek period long before his time, is often very good. Whether this figure is intended to represent Faustulus the shepherd, who took charge of Romulus in his infancy, or Romulus himself in the character of a shepherd, is not very material. All we have to do with, is the history of art at the period in which it was painted, and of this there can be no doubt.

TOMB OF STATILIUS TAURUS B.C. 30

FIGURE OF THE SHEPHERD-TIME OF VIRGIL

THE TOMBS.

PLATE XX.

TOMB OF STATILIUS TAURUS, B.C. 30.

FRESCO PAINTING.

TOMB OF STATILIUS TAURUS, B.C. 30.

FRESCO PAINTING.

REPRESENTING the foundation of the city of Lavinium, named after Lavinia, daughter of King Latinus, and second wife of Æneas. She is represented as seated on part of the new wall of the City, with a crown and veil on her head. The walls are represented as of the character well known in Rome by the name of "the walls of the Kings," consisting of large oblong blocks of tufa or other soft stone. There are walls of this description remaining at a place called Civita Lavinia, near Albano (Hist. Phot., No. 2386), which some think the same place. Others think the site must have been nearer to the sea, and that there is another such place with similar walls, Pratica near Ardea; there is no doubt that walls of this description do belong to the time of the early Romans; they remain in Roma Quadrata, and in the early walls at Tusculum, and at Ceri, now called Cervetri. In both of these instances, and in many others on the hills of Italy, there are still earlier works cut out of the rock, probably the work of the Greek settlers in Magna Græcia, but the Roman painters of the time of Sylla and of Virgil painted their walls according to the ideas of their time.

Virgil, Æneid i. 558, xii. 194; Dionys. Halicarn. i. 59; Dio. Cass. Fragmenta, iii. 5; Livii Hist. xliv. 57.

FRESCO PAINTING ON THE WALL OF THE COLUMBARIA.

SCULPTURE AMONG THE GREEKS AND ROMANS,

MYTHOLOGY IN FUNEREAL SCULPTURE,

AND

EARLY CHRISTIAN SCULPTURE.

PREFACE TO THE CHAPTER ON SCULPTURE.

No work on the Archæology of Rome would be complete without some account of the Sculpture, of which Rome was the centre at the best period; the best works of the great sculptors of Greece all found their way to Rome, and often the sculptors themselves resorted to Rome as their capital. Of these celebrated works there are still abundant remains, notwithstanding the enormous quantities that have been exported from Rome, and of which all the principal museums in Europe are full. In this, as in some other branches of the subject, I have felt quite conscious of my own want of sufficient information to presume to teach others; but I have the advantage of a very large acquaintance, and of knowing the persons who are the best masters of each subject. No one who knows Rome would hesitate to say, that the Cavaliere Charles Visconti is one of the best-informed persons in Europe on the subject of Greek and Roman Sculpture. He has kindly written the section on Pagan Sculpture for me, and it will be found well worthy of his high reputation. It is an admirable summary of the subject, and in this work a good summary of each branch of the great general subject of the Archæology of Rome is all that is attempted. Each branch is sufficient for a volume, or sometimes for several volumes, but no one has time to study in detail all the branches of such a wide subject, while all are glad to have a good useful summary of each branch. Sculpture is of no less importance than Painting and Architecture for the historian, and it is often useful for the explanation of different passages in the Classics, especially Mythological Sculpture.

Visconti in this essay has wisely confined himself to the Classical period; but in the latter part of that period, when we come to the bas-reliefs on the sarcophagi, there is necessarily an overlapping of those containing Pagan mythology with the Christian sarcophagi of the third and fourth centuries, and here other friends, equally well-informed in those branches of the subject, the Rev. C. W. Jones, of Caius College, Cambridge, and of Pakenham, Suffolk, and Professor Westwood, of Oxford, have taken them up for me, and completed them. Visconti has slightly touched upon the allegories contained in the Pagan Mythology at the end of his essay, but has left a great deal more to be said in continuation of that branch of

the subject which happened to have particular interest for Mr. Jones, who has accordingly taken it up *con amore*, and has written a brief and interesting essay upon it, now incorporated in this chapter. As a Cambridge man of long experience, he knows better what is wanted for English students than Visconti could do. They have seldom had the opportunity of seeing the numerous examples that are familiar to him. The one has looked at the Mythology only to shew the subject of the sculpture, and has never intimated that it has allegorical meanings also, and this allegoric meaning is just the branch taken up by Mr. Jones. Professor Westwood follows on with the Christian subjects, which are generally quite distinct, being entirely from the Bible, but occasionally the two are mixed in a curious manner, as Christ and the Muses, on a sarcophagus of the third century, in the chapel of the Priorato. The cultivation of the vine on a sarcophagus, now in the museum on the Palatine, may be either Pagan or Christian, the subject being the same as on that of Constantia, who was a Christian, though it is obviously not necessarily Christian. Between these essays, I believe that the reader has as good a summary of the whole subject of Roman Sculpture as could be obtained in the same compass, certainly a far better one than I could have supplied myself; and I am not at all ashamed,—on the contrary, I am proud, to be able to call in the assistance of such thoroughly able and competent persons, whom it is an honour to call my friends.

This subject was intended to complete the work, according to my original idea of what was wanted for the use of English and American visitors to Rome, to explain what they had come to see. But the important discoveries that were made in such interesting parts of ancient Rome as the Forum Romanum, the Via Sacra, and the Colosseum, seemed to make it necessary to give some account of them in the first instance, and the other parts of the work that were commenced and nearly finished were put aside until this was done. At that time (1875-76) almost every week some fresh facts were brought to light, and sometimes of such a nature as to change the ideas previously entertained on other subjects also. The conclusions arrived at by the learned men of the sixteenth century, when the revival of the study of Classical Literature began, on the subject of the Historical Topography of Rome, are wonderfully good for the time when they were written. They were giants in learning, and had brought together all the texts of classical literature that are extant on the subject, as is shewn by their works collected in the third volume of the great Thesaurus of Grævius, which is a collection of all the

works on the Antiquities of Rome then published; among these the work of Panvinius stands pre-eminent. But the numerous excavations that have been made, especially of late years, and the large collection of inscriptions found since their time, have made their works to a great extent obsolete. Yet scholars throughout Europe are still sometimes misled by these so-called traditions on this subject, if not by that name, at least by the other name, of the "Received Interpretation of the Passage," and as these same interpreters have had the placing of the stops when these works were first printed (for the manuscripts have no stops), and these same views have been incorporated in the Latin Lexicons, originally made at the same time, it is very difficult now to obtain a hearing for any other interpretation.

These remarks apply equally to all branches of the subject, and not only to the history of Sculpture, of which scarcely anything was known at that period. Mythology was indeed studied, and sculptures of mythological subjects were used as illustrations, but the collection of sculpture in museums did not begin until after that time, and the different character of sculpture at different periods had received no attention. The great work of Winckelmann was the first to bring the subject into systematic order, and since his time a good deal more has been done[a]. No one is better acquainted with all the best works on the subject, and the best examples found in Rome, wherever they may now be dispersed, than the Cavaliere Visconti.

Scholars of all parts of the world may say that there is no use in telling them about the history of Sculpture, without shewing them the objects described; but this work is intended to be accompanied by the photographs that have been taken in connection with it, and one of the first principles of archæology is that it can only be understood by the eye, words only do not convey a sufficiently definite meaning, and no engravings can be depended upon for details; the minute accuracy of the photograph is absolutely necessary for the study of art. If this is obviously true of all kinds of art, it is still more strikingly so of sculpture. I have had the good fortune to obtain permission to have photographs taken of the Sculptures in all the principal museums in Rome—the Vatican, the Lateran, the Capitoline, and the Villa Albani (collected by Winckelmann); and the photographer who has taken them is one of the best photographic operators in Rome, and he has had the use of the best machines and

[a] See the History of Sculpture by Lübke, translated by Bunnett. Lond., 1872; also Italian Sculptors and Tuscan Sculptors, by C. Perkins. London, 1865 and 1868.

the best materials. The antiquities of Rome, and more especially the sculpture, can now be brought home to every college and every school at a comparatively trifling cost. The great work on the History of Art from the existing remains, by Seroux D'Agincourt, in the last century, shewed what there was to be done; but the engravings of that period were often bad, and made from incorrect drawings, and can be little depended on for historical purposes. In these days when Art forms part of education, the value and importance of these "Historical Photographs" cannot fail to be appreciated.

Oxford students have the advantage of the use of them in the Bodleian Library, and in the Ashmolean Museum. In London they can be seen at the South Kensington Museum; in Liverpool in the Public Library; in the United States in that of Boston. In Germany they are more highly appreciated than in any other country, and are gradually coming into use.

English schoolmasters must soon see the importance of them for the purpose of education. Archæology can only be understood by the eye, words do not convey a sufficiently definite idea, (as we have said before, and cannot too often repeat). Technical terms are necessary, and are often only half understood, while an accurate representation of the object is understood at once. The mere outline engravings in our classical dictionaries are not always sufficient for the purpose, and they are frequently taken from old and incorrect drawings. The compilers of these dictionaries, not being archæologists, have often fallen into extraordinary blunders; for instance, the portico or porch of the church of S. Giorgio in Velabro, which is of the thirteenth century, is given as an example of a classical portico, and there are many similar errors.

CONTENTS.

PAGE

PAGAN SCULPTURE.

Definition of Sculpture . . 1
The Greeks claim the honour of the invention . . . ib.
Dedalus an allegorical name . ib.
Sculpture was at first very rude . 2
Simple columns and shapeless blocks were used as images . ib.
The HERMES—their origin . . ib.
The famous image of Diana of Ephesus retains peculiarities of such early sculpture . . ib.
Sculpture divided into three branches :—
1. Plastic or modelling ;
2. Statuary, cast or carved ;
3. Corentic, or embossing . ib.
Statuary the subject of this chapter ib.
Criselephantine statues, composed of gold and ivory . . . 3
POLYCHROME SCULPTURE . . ib.
—— Diana of Herculaneum, and Augustus in armour, the finest . ib.
—— used in the Parthenon . . ib.
—— revived by Gibson . . 4
Statues of red and white marble . ib.
Terra Cotta used by the Etruscans ib.
CLASSIFICATION—the Hermes . 5
The Bust a Roman invention . ib.
Bas-relief, Alto-relief, Mezzo-relief 6
Bas-reliefs on the columns of Trajan and Marcus Aurelius . . 7
STATUES, isolated figures of men or animals . . . . . ib.
—— taste for them due to the Greeks 8
—— imported by the Romans and distributed by them . . ib.
Single Statue, the Apollo Belvidere ib.
Statues in groups, the Laocoon and the "Toro Farnese" . . 9
Various kinds of Statues . . ib.
Styles and Epochs of Greek and Roman Sculpture . . . 10
First epoch of Greek Sculpture, called Archaic, B.C. 1230 to 440 11
The Sublime style, Pericles, Phidias, Lysippus . . . 12

PAGE

The Parthenon 12
The Caryatides,—the Wounded Amazon 13
Polycletus, Praxiteles . . . ib.
Lysippus, the Athlete placed in the thermæ of Agrippa . . 14
The School of Rhodes . . 16
STYLE UNDER THE EARLIER CÆSARS 17
—— Trajan and Hadrian . . ib.
—— Alexander Severus . . 18
SARCOPHAGI introduced . . 19
That of the Amazons, in the Capitol, one of the finest . . ib.
Figures upon them evidently portraits of the deceased . . ib.
Allegory of Alcestes, Admetus, and Metilia Acte . . . 20
—— Pluto and Proserpine—
Death of a young girl . . ib.
—— Niobe—
Death of children . . ib.
—— Castor and Pollux—
Premature death . . . ib.
—— labours of Hercules—
Triumph of Virtue over the Passions . . . ib.
—— the Muses . . . . ib.
Many Sarcophagi are made of Greek marble 21

MYTHOLOGY IN FUNEREAL SCULPTURE.

Explanation of subjects required . 22
General impression . . . ib.
BACCHANALIAN SCENES . . ib.
—— had a hidden meaning . . 23
—— the power of wine . . ib.
—— The Vine on the Sarcophagus of Constantia 24
HUNTING SCENES . . . ib.
—— Death of Adonis . . ib.
—— an allegory of the Solar legend 25
—— The Calydonian Boar—the story . . . . . ib.
—— the lamented Mr. Wildbore (Aper) 26

PAGE

Battle Scenes . . . 26
—— Theseus and the Amazons . 27
—— Theseus the Sun-hero . . ib.
—— The Centaurs and Lapithæ . ib.
—— The Solar Myth . . . ib.
The Rape of Proserpine . 28
Diana and Endymion . . ib.
—— Explanation of the Myth . ib.
Cupid and Psyche . . . 29
—— the Story . . . . ib.
—— Explanation of the Myth . 32

Christian Sculpture.

Christian art at first debased . 35
Cause of this . . . . ib.
Bad Sculpture of the time of Constantine 36
Christian Statues . . . ib.
The Good Shepherd . . . 37
Statue of S. Hippolytus . . ib.
Figure of S. Peter, in the Vatican 38
Sculptures on Sarcophagi . 39
Pagan Sarcophagi used for the burial of Christians . . . ib.
Pastoral subjects used symbolically ib.
Pagan subjects adopted by Christian sculptors 40
Early Sculptures represent the Saviour as juvenile and beardless . 41
—— and the head not surrounded by the nimbus . . . ib.
Sarcophagus of S. Helena . . ib.
—— of Constantia . . . 42
—— at S. Lorenzo f. m., cultivation of the vine symbolical . ib.
—— the Good Shepherd with sheep—Noah, Jonah . . 43
—— Christ and the Apostles . 44
—— Petronius Probus, A.D. 395 . ib.
—— Christ with S. Peter and S. Paul 45
—— Titus Gorgonius, at Ancona ib.
—— Christ and six Apostles . ib.
—— celebrated one in the Lateran Museum, Christ and the Apostles 46

PAGE

Sarcophagus of Junius Bassus, A.D. 359 47
—— portrait-busts in the centre and Scriptural subjects . . 48
The largest Christian Sarcophagus 49
Woodcut of it . . . 50
Story of Jonah, a common subject 51
Subjects on twenty-seven Sarcophagi 52
Ivory Carvings . . . 56
Importance of these carvings; they illustrate Art for 3000 years, from Egyptian art, B.C. 980, to the present time . . . ib.
Very rich series from the third and fourth, to the twelfth and thirteenth centuries . . . 57
Secular Ivories, Vatican Museum ib.
—— in the British Museum . ib.
—— in the Liverpool Museum . ib.
Statue of Panthea, in the Cluny Museum, Paris . . . ib.
Consular and Imperial Roman diptychs 58
Consular Roman diptychs the best art of their period . . . 59
—— contained Fasti Consulares . ib.
Twenty-one Consular diptychs . ib.
Diptych of Probianus, A.D. 322, with Woodcut . . . 60
—— of Valentinianus, A.D. 505, with Woodcut . . . 62
—— of Basilius, A.D. 541 . . 64
—— of Anastasius, A.D. 517 . 65
The Monza diptych . . . 66
Christian Ivories and Book-covers ib.
Pyxides in the Vatican Museum . 67
Triptychs in the same . . ib.
Pastoral staves 68
Casket in the Library at Brescia . ib.
Cathedra Apostolica, or Chair of S. Peter, with Woodcut 70—73
—— of Maximianus, Archbishop of Ravenna 73
Diptych of Rambona, with Woodcut 74, 75

LIST OF PLATES.—SCULPTURE.

PLATE

I. PAGAN Sarcophagi. 1. A Combat of Greeks.
2. The Death of the Niobedes.

II. 1. The Rape of Proserpine.
2. A Combat of Fauns and Centaurs.

III. The Feast of Bacchus.

IV. The Triumph of Bacchus.

V. Hunting of the Calydonian Boar.

VI. Upper Part. Front of a Sarcophagus in the Lateran Pagan Museum.
Lower Part. Venus persuading Adonis.

VII. 1. Castor and Pollux.
2. Mars and Rea Silvia, Diana and Endymion.

VIII. 1. The Games in the Circus.
2. Chariot-race with Cupids, the Meta, &c.

IX. A Chariot-race and a Horse-race.

X. 1. The Prometheus Sarcophagus.
2. Victory of some Roman General over Barbarians.

XI. Vines and Cupids and Birds.

XII. Two Christian Sarcophagi. S. Helena and S. Constantia.

XIII. A Christian Sarcophagus. Junius Bassus, A.D. 359.

XIV. A Christian Sarcophagus of the Fourth Century.

XV. Two Christian Sarcophagi of the Fourth Century.

XVI. Two Christian Sarcophagi of the Fourth and Fifth Centuries.

XVII. Two Christian Sarcophagi of the Fourth Century.

XVIII. The Two Ends of a Christian Sarcophagus of the Fourth Century.

XIX. S. Peter striking the Rock and the Arrest of S. Peter, from a Christian Sarcophagus of the Fourth Century.

SCULPTURE AMONG THE GREEKS AND ROMANS.

By Cavaliere Visconti.

The earliest definition of Sculpture, is that of an art which represents figures in substances more or less solid, an art, which from the most remote period has proposed for its principal object the production of forms, both nude and draped. Winckelmann was of opinion that the invention of painting preceded that of sculpture; Mengs and others held a contrary opinion; however this may be, historians of the art of sculpture, as if obliged to follow the traces of some system, assign the honour of its first invention, some to the Etruscans, some to the Phœnicians, and some to the Jews; and in favour of the latter may be cited the idols of Laban's house, the ornaments of the ark, the golden calf, the bronze serpent. Other authors make mention of very ancient sculptures of the inhabitants of India, and of other Eastern nations.

The Greeks, desirous of claiming in every art the honour of its invention, had fabulous traditions that sculpture was first introduced amongst them by Prometheus and by Vulcan; and, descending to an epoch less fabulous, they make mention of the famous Dedalus and Dibutades of Corinth, who, having filled with soft clay the outline which his daughter had drawn on the wall of the shadow of her sleeping lover[a], was looked upon by his countrymen as the first artificer in the Plastic art. Dedalus is supposed to have lived about the time of Theseus, in the Heroic Period, about 1,230 years before the Christian era, and Dibutades a little later. We should here call attention to a common opinion, that under the name of Dedalus a single individual is not designated, but rather a kind of allegory or personification of the earliest efforts and beginnings of every art; and Pausanias informs us[b], that all the very ancient images were called "Dedali," and supposes that from these this supposed ancient artificer derived his name δαίδαλα; in certain remarkable stones, and other monuments recorded in Holy Scripture, many authors think, and perhaps with reason, that we may recognise the earliest attempts at sculpture. It appears that these stones and other monuments were intended to represent by rude blocks, and to perpetuate the

[a] Plin. Nat. Hist., xxxv. 12. 43.

[b] Pausan., ix. 32.

memory of remarkable events, and distinguished men[c]. While sculpture was in its cradle, without the aid of drawing, and unprovided with the necessary implements, its first productions were but rude and imperfect; and upon the authority of early historians, the most ancient images of gods and men were simple columns, or shapeless blocks, to which the early artificers used to affix some circular form at the top, to indicate the head. Of this description, for example, were the image of Jupiter "Lasius"(?), represented upon a coin of the Siro-Macedonians, of the time of Trajan; that of "Venus Paphia," which we find on a Greek coin of the time of Domitian, and also engraved on a gold ring in the Vatican Museum. From these rude and shapeless stones it is supposed that the so-called "Hermes" had their origin; these were squared blocks, the lower part of which diminished in size, while the top ended in a head of Hermes or Mercury. We next find rude attempts to represent hands and legs, until the artists, becoming more expert and less timorous, began to separate the limbs from other parts of the body, without giving them any movement or action, but leaving them in a monotonous position; many remains of this character are to be found in the different collections of antiquities, and we may cite as an example the famous image of Diana of Ephesus, of which two reproductions exist in the Museum of the Vatican, one in marble, the other in mosaic; in this antique image of their goddess, it appears that the Ephesians, not so much from habit as from a certain religious respect, still retained the peculiarities of a very rude and primitive sculpture.

The Art of Sculpture consists of three branches: first, the Plastic Art, or the art of modelling in clay or wax; secondly, the Art of Statuary, or that of casting statues in various metals, or producing them in marble by means of the chisel and the hammer; thirdly, the Corentic(?), or the art of engraving or embossing different metals. In the present treatise, which is intended to be illustrated by the photographs of Greek and Roman sculpture in Rome, we shall speak almost exclusively of the Art of Statuary, as to this branch of the art may be referred almost all the works of sculpture that the museums of Rome contain.

Statuary in general was executed in marble or in metals, but in more ancient times it sometimes had wood for its material; and this rude manner of sculpture was afterwards brought to more perfection, by adding to wooden statues the head, hands, or legs in marble, or in stone; images of this nature were called ἀκρόλιθα, that is to say,

[c] Cicognara, Storia della Scult., lib. i. cap. 2.

"having the extremities of stone;" such, for example, was the colossal statue of Mars, made in Halicarnassus by Leocares, a contemporary and companion of Scopas[d]. These "aerolite" statues are supposed to have originated the famous sculpture *Criselephantina*(?), or "composed of gold and ivory," in which the *chef-d'œuvres* of Phidias and Polycletus were executed; since the "aerolite" statues had the nude parts of marble, and the drapery of wood gilt, so from these works to the *Criselephantine*, or composite statues, there was scarcely any step, beyond the splendour and costliness of the material, ivory supplying the place of marble, and gold that of wood. The learned Quatremere de Quincy[e] has devoted a great part of his excellent work, upon the Jupiter Olympius of Phidias, to the development of the history of *Criselephantine* sculpture.

It is worthy of remark, that whilst in the beginning statues of wood and marble served as examples for those of gold and ivory, so in later times statues of marble and wood, or of marble and bronze, were executed in imitation of those of the more costly *Criselephantine* sculpture. Of this latter description was probably the statue of "Calpurnia," seen by Trebellius Pollio in the Temple of Venus in Rome. The ancients had an admiration, which at present we should consider contrary to good taste, for sculpture of different materials, and of various colours; from this arose the so-called "Polychrome" sculpture, that is, "of many colours;" this was of two sorts,—the variety of colour was either produced by a variety of marbles, or the white marble was slightly painted in encaustic: this latter system was very common in ancient times, so that we rarely find an antique statue that does not shew more or less some traces of painting. The best-preserved example that exists is, the statue of Diana of Herculaneum, in the museum of Naples. And among many examples in the galleries of Rome, we may mention the very beautiful statue of Augustus in armour, which stands in the Braccio Nuova in the Vatican; on the coat of mail are still preserved traces of purple colouring, and on the corslet a light blue, and on the borders of the coat of mail are marks of gilding. Whatever may be the opinion of our time, we must defer to the judgment of the ancients, who in the best period of Art, for instance, in the age of Pericles, in Greece, were constantly in the habit of colouring their sculptures, as the remains of the Parthenon testify. There are besides, in the ancient authors, abundant testimony in confirmation of this fact, and a collection of these proofs may be found in the

[d] Vitruvius, ii. 8, 11.

[e] Book iii. and iv.

above-mentioned admirable work of Quatremere de Quincy upon the Olympian Jupiter. In our day, the eminent English sculptor Gibson has with great success endeavoured to revive this classic system of the ancients. Another kind of "Polychrome" sculpture was obtained by inserting in a statue of coloured marble—for instance, of porphyry or rosso antico—a head or extremities of white marble; and in visiting the galleries of ancient sculpture, we must all remember having seen works of this kind. We shall mention only the sitting statue of Rome, placed near the fountain of the Campidoglio, with its back to the Palace of the Senators, the architecture of Michael Angelo; this antique statue, discovered at Cori, is of porphyry, except the head, arms and legs, which are of white marble, and inserted. To the latter description of sculpture, rather than to the former, belongs the custom much in vogue at the time of the Roman Empire, of inserting into the heads of statues eyes of different metals, and sometimes of enamel or precious stones; and we know that the "Faber Ocularius[f]," who is described in some old authors, was merely an artificer of eyes to place in statues; and the fine colossal bust of Pallas in the Museo Chiaramonti at the Vatican, found in the ancient Laurentum, has the eyes of enamel, with eyelashes of metal.

Soft clay, without doubt, was an excellent material for modelling statuary; but the Etruscans made more use of terra cotta than the Greeks or Romans, although for bas-reliefs in architecture the latter also availed themselves of this material. One of the largest and best-executed statues in terra cotta is the Mercury in the Etruscan Museum at the Vatican, of a size somewhat smaller than life. Soft clay appears to have been used by ancient sculptors for the purpose of modelling as it is at present, and the models were afterwards executed in marble, metals, and other durable materials. We should also mention that wax was made use of in statuary, and the art was called *Ceroplastica*, or the art of modelling figures in wax, a kind of work much used by the Romans, who decorated the halls of their houses with figures of their illustrious ancestors, formed of wax and coloured, and they sometimes carried them in great pomp, in their solemn funeral processions. The right to possess these figures, called "Jus Imaginum," belonged only to those whose father or whose ancestors had filled "Curule" posts in the magistracy.

Having described briefly the principal materials used in sculpture, let us proceed to the classification of its chief productions. These

[f] Orellii Inscriptiones, 4185.

may be divided into "Hermes," busts, statues, and bas-reliefs. The "Hermes," ἑρμία, is a simple head, sometimes with a portion of the throat, placed upon a squared block, which serves as a support to the head; and at times diminishing in its lower end *en gaîne*, assumes a conical form. This very ancient production of sculpture, being always popular among artists, the "Hermes" were varied in many ways,—sometimes draped, sometimes with arms, and occasionally with two heads, "Herma biceps." There is a dispute among the ancients as to the origin of the word "Herma." Bottari, in the first volume of his *Museo Capitolino*, has collected the various opinions on the subject, from which it is inferred that such figures had their origin in some sacred and mysterious deluge. Servius, following fabulous history only, writes that such figures, without arms, were so called after Mercury (Ἑρμῆς), whose arms, in Mount Cyllene, the sons of Corico cut off.

However this may be, it appears to be certain that to the history of Mercury the origin of these "Hermes" may be ascribed. The simple squared stones, which from the earliest times served to mark out the boundaries of land, at later periods, for more respect and reverence, were adorned with the head of Mercury, the tutelary deity of boundaries. In time these "Hermes" were used to ornament public and private buildings, theatres, amphitheatres, gymnasiums, and other places of amusement; and in course of time they no longer represented Mercury alone, but also other divinities, heroes, poets, philosophers, monarchs, and illustrious men and women. A very fine collection of "Hermes" exists in the Hall of the Muses and in the Gallery of Geographical Maps, both in the Vatican, and may be seen in our photographs.

The bust appears to have been a Roman invention, as in Greece busts were not much known till a later period. The bust represents the human head, sometimes with shoulders and a small part of the chest, and at times with the entire chest, or half the human body. The want of a distinguishing word in Greek or Latin to indicate what we call a bust, inclines us to suppose that it was not an ancient invention; later busts are designated by the Greek name προτομή (*Protome*), but this word, indicated by the lexicographers Suidas and Hesychius, is not to be found in the more ancient authors. According to these two grammarians, the term *Protome* signifies an image or bust which includes the entire throat. Among the Greeks of the time of Alexander, and the Romans of the time of the Cæsars, busts became more common. The representation of the human figure in a bust owes its origin

to two ancient customs; the first, common to the Greeks and to the Romans, was that of adorning with portraits (*clypei votivi*), suspended in the temples and in other buildings; the second, peculiar to the Romans, was the custom we have before mentioned of exhibiting the portraits of ancestors (*imagines majorum*) in the halls of their houses; and the figures, at first engraved on the surface of shields, began in time to be raised from the surface, and to form a kind of high relief. To this cause may be ascribed the fact that the lower part of the bust was carved in a circular form, in agreement with the figure of the shield; so, from the fusion of these two species of portraits, the invention of the bust may be traced, and was in common use among the Romans at the time of the Empire; and as the "Hermes" were generally used to adorn the pathways in gardens and the walls of libraries, so busts were commonly placed in temples, in forums, in basilicas, and in the halls and peristyles of great houses. At the renaissance of the arts and literature many of these busts and "Hermes" were found in a broken state, and it often happened that heads which were not their own were adapted to them, so that to judge of the truth of the portraits much ingenuity is required; and if the subjects are to be found on any coins, it is well to compare their features with those on the coins, and in default of coins, with the description of the features of such subjects of which Plutarch, Cornelius Nepos, and others have left very full and exact details. A bust that bears an inscription, in genuine characters, of the name of its subject, the head of which has never been detached from the shoulders, will be a most precious monument of Greek and Roman iconography. The most rich collections of antique busts in Rome are those of the Hall of the Emperors, and the Hall of the Philosophers in the Capitol, and those of the three sections of busts in the Gallery of Statues in the Vatican.

The name "bas-relief" is applied to every kind of sculpture whose subjects are not isolated but adhering to the surface, either by being applied or fastened on, or by forming part of the same material as the surface. Three kinds of reliefs are distinguished: alto-relief, in which the figures are entire, and, as it were, detached from the surface; mezzo-relief, when the figures project to the extent of half their thickness; bas-relief, when the figures have but a slight projection, and appear to rest upon the surface. Custom has, nevertheless, given the name of bas-relief to all works in relief, whether high or low. The term *arraglyphum* indicated among the ancients, in a generic and not very accurate manner, this kind of

sculpture, and when it was executed in metal it was called *toreuma*; but the particular word which Pausanias uses is τύπος, in Latin *typus*.

The ancients employed bas-reliefs to decorate their monuments of architecture and to adorn their furniture; and all nations known in the history of art have produced bas-reliefs, the style of which resembles closely their other works of art. Bas-reliefs, from the infinite variety of their subjects, are always a most valuable class of antique monuments, and in the advancement of learning may even vie with medals and coins; and perhaps there is no series of ancient works of art from which we can more advantageously learn the style of every epoch and of the various schools, Egyptian, Greek, and Italian; nor could any author, or codex of mythology, borrow the subjects of the mythic cycle from a better source than that of bas-reliefs, in which we often find certain accessories, certain contrasts and incidents, which we should seek for in vain in the Classics, and which serve often to illustrate the Classics themselves. We may also add, that the figures and other objects not being disjoined from the marble, they still preserve those attributes with which the ancient artist had distinguished them; whilst in statues, where the head and hands are sometimes missing, we often lose the true character and meaning of the work. Historical bas-reliefs are few in proportion to those of mythology, but they are of great interest and value, and it will be sufficient to mention those of the *cocloid* columns of Trajan and Marcus Aurelius, and those upon the Arch of Triumph. But whether historical or mythological, we also find depicted on bas-reliefs every kind of ancient costume, sacred, public, domestic, military, comic, tragic, and rustic. Among the Etruscans, Greeks, and Romans, it was a common custom to adorn with bas-reliefs their temples and other public buildings; and it is certain that most of the bas-reliefs we possess once formed portions of the friezes and other ornaments of temples, and public edifices, and even private houses; many of them also belonged to the faces of sarcophagi, which the ancients used to decorate with this kind of sculpture. Sepulchral monuments, *cippi*, inscriptions, the supports and bases of statues, vases, *peristomi*, and even the antique mouths of wells (*puteolia*) were adorned in this manner.

Under the name of statue is indicated a work of sculpture representing the human figure in full relief and isolated; the same term is certainly applied to the figures of animals executed in the same manner. Whichever nation it was that first attempted to produce statues in wood, stone, or other material, it is certain that the art

of executing them with skill, and the taste for possessing them, are especially due to the Greeks; they began by representing different deities in the human form, they thus produced statues of the most renowned heroes of ancient times, and finally they made statues of men living or recently dead. These statues were exhibited in public places frequented by the people, to remind them of those men whose memory was dear to them. The taste for statues of deities and celebrated men became so general in Greece, that of all the arts of design, sculpture was that which was cultivated with the greatest zeal and at the greatest cost, and in course of time the entire country was covered, so to speak, with statues of gods and men.

In the earlier Republican times, the Romans possessed also a small number of statues of deities and of distinguished men. After their conquest of Greece, when they carried away from thence, and brought to Rome at different times, a large number of Greek statues, the taste for these works of art became by degrees so strong and so extended, that according to the remark of an old author, at one time you might count in Rome more statues than inhabitants. And as even private individuals often aspired to the honour of possessing statues, severe laws were passed to interdict the custom, by virtue of which nobody was allowed, without leave from the magistrates, to erect statues of men or women. The use of statues for worship, for the adornment of temples and sacred or public places, and in honour of distinguished men, soon caused all the forums, roads, tribunals, to be filled with them, as well as all theatres, baths, villas, porticoes, &c. Since, then, an idea of religion and worship was attached to statues, they enjoyed, chiefly among the Romans, the right of inviolability: so that if the men to whom statues had been erected became objects of contempt or hatred in public opinion, the statues themselves bore the consequences of this public hatred and ignominy, which in Rome frequently occurred under the Empire. With the exception of such cases, statues were placed under public protection, and officers were appointed to take them in charge, and in Roman records the "Comites" and "Curatores tutelarii statuarium" are well known.

Statues may be considered under five different heads, that each may have its own denomination. 1st. Their simplicity and composition; 2nd. their dimensions; 3rd. their destination; 4th. their costume; and 5th. the attitudes in which they stand. We shall examine briefly each of these heads. In the first place, statues are simple, or of one single object, as for instance the Apollo Belvidere;

or they are grouped with other statues, or are composed of several objects, for example the Laocoon, and in this case they are called "groups" in Greek (*symplegmata*), a word also of use in Latin. Simple statues are the most numerous. Groups are less so; the most marvellous group known is the above-mentioned Laocoon, composed of three human figures, and two enormous serpents; very famous, too, is the "Toro Farnese," of the Museum of Naples, in which are grouped an enraged bull, four other animals, and five human figures. Secondly, as to the size of statues, they are less than life, the size of life, and larger than life; those less than life were sometimes of very small size, as, for example, votive offerings of silver and gold, to which the Romans gave the name *sigilla*, a diminutive of *signa;* those larger than life reached such massive proportions, that to distinguish them from others we call them *gigantesque*, and the ancients gave them the name of *colossi.* As an example of these, among the Greeks, we may mention the famous Colossus of Rhodes; among the Romans, the Castor and Pollux of the Piazza of the Quirinal, the statues of the Nile and the Tiber, and the "Mastai Hercules" of bronze, in the circular hall of the Vatican. Thirdly, as to their destination; we may consider statues in a religious, or in a commemorative point of view, or simply as erected for decoration. Under the first branch we place those of deities, of mythical heroes, and Roman Emperors deified, which stood in the temples and other places dedicated to worship. Commemorative statues are those of illustrious warriors, of citizens who have deserved well of their country, which, by public decree, were erected in the forums, basilicas, on triumphal arches, in public walks and places of amusement, such as porticoes and gardens. Statues for decoration are such as were erected to adorn buildings, and without attaching any idea of honour to the persons they represented. Fourthly, in regard to costume, we have a very numerous class of statues; in the first place, nude statues, also called *à la Grècque*, as it was peculiar to Greek art, as Pliny writes "nihil velare" (to conceal nothing). Nude statues are generally of heroes, athletes, emperors, or other distinguished personages, who are deified. Draped statues, among the Greeks, may be divided into those *clamidate* and *palliate*, that is, clothed in a chlamys and in a pallium; among the Romans, into *togati*, *loricati*, *paludati*, and *velati*, that is, clothed in a toga, a coat of mail, a cloak, or veiled; the latter term is applied to those statues which have a "pallium" or a "toga" drawn over the head, as in the act of sacrificing. The statue of Mars in the Villa Ludovisi, and the

"Apoxyomenos" of Lysippus in the Braccio Nuova of the Vatican, are very fine examples of the statues of heroes and athletes; to which we may add the statues of Lucius Verus and of Caligula, also in the Vatican. The Meleager and the Apollo Belvidere, of the same museum, are *clamidati* statues. The Zeno of the Capitoline Museum, and the Euripides of the Braccio Nuova, may be claimed among the *palliati* statues. The Titus of the Braccio Nuova and the Genius of the Roman People, in the Vatican, are remarkable examples of *togati* statues. The Augustus of the Braccio Nuova is an admirable example of the *loricati* statues, to which we may also add the statues of Lucius Verus and Clodius Albinus, in the gallery of statues in the Vatican. Again, the Augustus in the hall of the Greek Cross, and the Hadrian in the hall of the Biga, both in the Vatican, represent to us the manner in which the ancients treated *velati* statues. There are also veiled figures among the statues of the deities; for instance, that of Saturn, his head covered by a veil, represents "Time," who with the veil of antiquity conceals the origin of all human affairs. Fifthly, in respect of their various attitudes. Antique statues have different denominations, some are erect and standing, some sitting; those of deities, of heroes, philosophers, statesmen, and legislators, are represented sitting, even in antique art, to indicate their being in a state of repose and peace; also, from their attitude, we define equestrian and pedestrian statues. We also meet with *cameteri* statues, which may be rendered "in a state of repose," and which usually represented the figures of rivers; for example, the Hermaphrodite of the Villa Borghese, the Arianna and the Nile of the Vatican. To this class may be referred those statues of women used to support edifices, which the Greeks called "Caryatides." We have fine examples of these in the Caryatides of the Villa Albani, and in that of the Braccio Nuova, restored by Thorwaldsen, and supposed to be the work of Diogenes of Athens, mentioned by Pliny. We may also mention statues called *atlantides* or *telemonii*, also used as supports in architecture.

We shall now proceed to examine the various styles, and the various epochs of Greek and Roman sculpture. Greek sculpture may be defined as an union of the simple with the beautiful and the great; and what were the causes which combined to produce this noble reunion in Greece Winckelmann has already narrated in his *Storia dell' Arte*, and wishing to repeat them in a few words, we shall say that they are as follows: a delightful and sunny climate, the estimation in which the beauty of the human form was held, the athletic exercises, the gentleness of the disposition of the inhabitants,

the protection of government, the honours paid to sculptors and their works, and the constant motives for erecting statues. The Greek style has no need of being pointed out in visiting a museum, it displays itself in the midst of every collection of statues, as the chief men of a city are distinguished among a crowd. Statuary could never have acquired such perfection in one generation, nor from one individual; it was the result of many years, and the work of many men, gifted with a genius in art almost divine, such as Phidias, Polycletus, Lysippus, and others.

Wishing, then, to divide ancient Greek sculpture into several epochs, according to Winckelmann and other authors, we shall state that the first epoch extended, from its origin, about 1230 before our era, down to the age of Phidias and Pericles, B.C. 440. Many works of this early epoch are recorded by Pausanias and others, although few of them still remain. The works of this epoch are said to be of the Archaic style, the characteristics of which are,—a decided outline, a certain affectation in the action, the folds of the drapery drawn tightly, and composed in a symmetrical manner, especially on the borders, as if they were fastened together, the hair of male figures arranged like that of women, and in the bas-reliefs the heads are always in profile. The most remarkable examples of this Archaic style, though belonging to a period not very remote from the Sublime style, are the famous statues that adorned the façade of the temple of Jupiter Panellenius in Egina, and which are now the principal treasures of sculpture in the celebrated Glyptothek of Munich. We should further mention that some of the remaining sculptures, which present the aforesaid characteristics of the Archaic style, are only imitations of more ancient copies, and of the early original works. To this species of sculpture belong the triangular altar, with figures of the twelve greater gods, and several other deities, formerly in the Villa Borghese, now in the Museum of the Louvre; and also the celebrated *puteale*, or parapet of a well, in the Museum of the Capitol, around which are sculptured, in an Archaic manner, the twelve greater gods, whom the Romans called *Dii Consentes*. To this style also belong the statue of Hope in the Villa Albani, and the Apollo Cytheredos in the Gallery of Statues, in the Vatican.

The expulsion of the Pisistratides[g] commences a new period of Greek art. After this epoch, and especially after the battles of Salamis and Platea, the genius of the Athenians, excited by their glorious

[g] Olymp. lxvii. A.C. 510.

victories, appears to be more inspired, and to devote itself with more success to the culture of the fine arts, and especially to sculpture which, however, did not arrive at the height of its celebrity till the days of Pericles, through the works of Phidias[h]; and to him may be ascribed the second epoch of Greek sculpture, called the Sublime style, which goes down to the time of Lysippus, that is, to the date of Alexander the Great, B.C. 336. Phidias was an Athenian, the son of Charminus, and the scholar of Agelados, of Argus, and of Hippias, who are famous only as having instructed him in the first rudiments of art. The contemporaries of Phidias were Alcamenes, Critias, Hegeos, and Nestocles, of whom the first alone is well known. Diodorus Siculus remarks that Phidias lived at an epoch favourable to the development of his talent, as at that time the expedition of Xerxes against the Greeks had procured for them honours and riches. The happy age in which Phidias lived, saw also the birth of the great philosophers, Socrates, Plato, and Aristotle; the oratorical school of Isocrates, and the renowned generals Miltiades, Themistocles, Aristides, and Cimon.

Phidias at first devoted himself, with great success, to painting, and later applied himself exclusively to sculpture, and working in bronze, ivory, and marble. In the works of Phidias and Alcamenes, and also of Polycletus, not only Jupiter and Minerva, but all the other deities had a very beautiful and expressive character of face, in respect of their disposition and attributes, which was afterwards constantly represented in all their statues; hence it is that we find them with so much uniformity of feature, that they all appear to be taken from one single original.

The ornaments of the Parthenon, a considerable part of which, most fortunately for the fine arts, is preserved in the British Museum, offer to us some remains of sculpture from the hand and from the school of Phidias; and of him it is said that he knew how to combine the "grandiose" and the "diminutive," as Demetrius Phalerius has written. Pliny has expressed the same idea, in these words, "illam magnificentiam ac qualem fuisse et in parvis[i]." Though, with the exception of the marbles of the Parthenon, now in England, nothing remains which is really the work of Phidias' own hand, yet there are many reproductions of works attributed to him and to his school, which give a sufficiently clear idea of the "Sublime style." This style corrected the errors of the Archaic style, and approached more nearly to nature, but it still retained a certain hardness and angularity, and to a certain degree the per-

[h] Olymp. lxxxiii. A.C. 450.

[i] xxxvi. 5.

fection of beauty was neglected to obtain greater precision, and to copy nature more closely; and in the Braccio Nuova of the Vatican, the Caryatides give an idea of the Sublime style, they are supposed to be the work of Diogenes of Athens, and to be copied from the Caryatides of Phidias and Pandrosius of Athens. In the Museum of the Capitol, the wounded Amazon supporting herself on a spear, is believed to be a mediocre reproduction of a celebrated work of Phidias. The most illustrious of his contemporaries, or those who lived nearly at the same time, were Alcamenes, Ctesilaus, Myro, and Polycletus, and, next to Phidias, the name of Polycletus is the most renowned in the history of sculpture: he lived about Olymp. lxxxviii. B.C. 435; in measuring his talent with that of Phidias, he did not attempt to compete with the latter in his most sublime characteristics, he chiefly applied himself to the production of statues of young men; and it was said of him, that under his chisel mortals gained in beauty, while the gods lost in that respect, but Dionysius of Halicarnassus says that he succeeded even in his statues of gods, and that in fact the ideal of Juno is due to his talent; he was the first sculptor who made figures rest on one leg only, he was also the first to define the exact proportions of the human form, in a treatise upon symmetry, and with a statue executed in conformity with his precepts, which was denominated "the Canon." In consequence of this work, other artists looked upon him as the lawgiver on the subject of proportions, and hence it is probably, as Winckelmann observes[k], that all Greek statues were executed according to the same fundamental laws, and proceeded from the same school.

Of the statues of Polycletus, Varro (in Pliny) remarks, that they had a certain squareness and angularity, and appeared to be copied from a model; but no work remains which can with certainty be ascribed to the hand of Polycletus, though there are several which with much probability are attributed to him, for instance, the so-called "Discobulus," in the Braccio Nuova, which is thought to be a badly-restored copy by Doriphorus, in accordance with the "Canon" of Polycletus. To him also is attributed the very beautiful statue of the Amazon, also in the Braccio Nuova, near the "Apoxyomenos" of Lysippus.

Before this second period of Greek sculpture ended in the time of Alexander the Great, Praxiteles flourished about Olymp. civ. B.C. 364, who was undeniably the introducer of the "Beautiful style," and which we should rather call "Great and Sublime" than "Beautiful." His style may be distinguished from that of

[k] Storia dell' Arte, p. 266.

the preceding epoch by a greater beauty and gentleness in every expression; and this greater beauty appeared principally in the gesture and action, and in every motion of the body, as well as in the disposition of the drapery and the folds of the clothing. There were other sculptors of the time of Praxiteles, but he has obscured the fame of all of them, and great is the praise which the entire ancient world has bestowed upon his works, as well in bronze as in marble. From the descriptions of them which classical authors, especially Pliny and Pausanias, have handed down to us, we are able to recognise some in occasional reproductions, such are the famous Faun and Apollo "Sauroctonos" (with the lizard) in the Vatican, also the well-known "Venus coming out of her bath," which he executed for the citizens of Cnidus, the type of which is found engraved on a Greek coin, and a repetition of which we see in the hall of the Greek Cross, in the Vatican. Praxiteles was the first sculptor who represented Venus entirely unclothed, and his archetype was copied by all succeeding artists.

The third epoch of Greek sculpture begins with Lysippus at the time of Alexander the Great, B.C. 362, and ends with the loss of the Greek national liberty, B.C. 146. Lysippus, with credit to himself, departed from ancient proportions, and introduced some novelties into sculpture: and the fortunate discovery of an excellent Greek copy of the "Apoxyomenos" of Lysippus enables us to examine the characteristics of the style of this great master. The "Apoxyomenos," or athlete, scraping himself with the *strigil*, was found in 1849, in the Vicolo delle Palme, in the Trastevere, along with the bronze horse, now in the Capitol, and a variety of antique objects of the same material. This statue represents an athlete, who with a *strigil* (a species of curved knife) cleans his person from the ointment or oil used by athletes; it is plain that the artist made choice of the motion, in order to give to the subject the expression of active movement, in order to display fully the difficulties overcome by his skill. The athlete has his right arm extended in a horizontal line, on a level with his shoulder, in order that the other hand which holds the *strigil* may have a free action. In marble, such a position as this is opposed to "sculptural economy," in proof of which is the fact that the author of the statue thinks it necessary to secure its stability by a support, which extends from the thigh to the fore-arm, a support which was found in pieces, and which in modern restorations was never replaced. This fact very clearly informs us that the work we describe was one of bronze reproduced in marble. Now the "Athlete (Apoxyomenos)" scraping

himself, was a celebrated work of Lysippus, and this circumstance alone may give rise to the conjecture that the statue before us was a copy of the famous "Bronze;" it may also be observed that the artistic characteristics of the artist are all to be discovered, *par excellence*, in this work. We know from Pliny that Lysippus was in the habit of diminishing the heads of his statues, and of making more slender the proportions of the human form; this two-fold peculiarity is most evident in the work we are discussing, which in reality appears more slender and more graceful than its proportions admit of. Lysippus, besides, used to depart from the antique manner of treating the hair; as in the time of the "Sublime style" the hair was generally represented smooth or extended, he began to arrange it in delicate curls, and rendered it more full and wavy. It was also said of him that he represented men not as they really were, but as they appeared, which means that he executed his statues with a certain pictorial sentiment, and availed himself of optical illusion, to give more beauty to his works, and to make them more easily understood. These essential features of the style and manner of Lysippus are indubitably to be found in the "Apoxyomenos," on merely comparing it with a work of a different manner, for instance, with the above-mentioned statue of the "Discobulus," in which the "Dorephorus" of Polycletus is generally recognised, which certainly belongs to a different school, and to a more ancient epoch. We have expatiated at some length upon the "Apoxyomenos," because it is one of the very rare antiques of the highest class, which may with any certainty be attributed to a classic master, and one who gives his stamp to a new epoch in the history of art. Besides, the original bronze statue of Lysippus was so much liked and admired by the Romans, that Pliny tells us, "That when it was transported to Rome, and erected in the Baths of Agrippa, Tiberius was so charmed with it, that he removed it one day from thence, and had it conveyed to his palace. The Roman people, however, would not allow this, and with loud cries demanded its restoration, when the emperor appeared in the theatre. He either did not wish, or did not dare to retain it, and ordered it to be replaced in its former position."

Thanks, then, to this work of sculpture, we are able to see the change that took place in Greek art at the time of Alexander the Great, and also the transition from the "Sublime style" to the "Beautiful" and the "Graceful." Greek sculpture, then, having progressed to the "Sublime" under Phidias and Alcamenes, having acquired a sanctioned code of laws upon the proportion of the

human body under Polycletus, and being endowed with elegance and beauty by Praxiteles and Lysippus, began to decline contemporaneously with the fall of Greek liberty. The wars of the successors of Alexander were most injurious to the fine arts, which then found an asylum in Alexandria, under the earlier Ptolemies; in Syria, under the Seleucedes; and in Pergamus, under King Attalus and his son Eumenes. In the year of Rome 608, B.C. 146, the Romans plundered Corinth; Sylla took possession of the treasures of Mithridates, while Marcellus seized Syracuse; Verres and other Proconsuls abused their power, in pillaging the Greek temples, and embellishing their villas with the spoil. The profound discouragement which inevitably followed this disorder almost annihilated the fine arts in Greece, and the artists took refuge in Italy and in Rome.

Before we turn our attention to Greco-Roman art, we should allude to the very celebrated school of art at Rhodes, in which were produced some of the most marvellous works we possess, for instance, the "Laocoon," and the "Toro Farnese." The writers upon art subjects inform us that the school of Rhodes began to flourish at the time of Alexander's successors, about B.C. 318, and fell into decay at the same period as the other Greek schools, upon the fall of the liberty of Greece; and it appears that the school of Rhodes also sent its scholars to work in the new metropolis of the world.

Upon the subject of Greco-Roman sculpture, in accordance with the famous "Lanzi," we wish to make the following observations.

Under the earlier Cæsars there appears to be a continuation of the Greek style, which is chiefly shewn in a squareness of form, and in a certain touch, which is not always elaborated, and sometimes merely sketched in outline, yet full of spirit, vigour, and truth. This style exhibits no minuteness in the hair, but arranges it in artistic masses, and without engraving the pupil of the eyes, it makes them of a large size, and gives them an imposing aspect; it does not treat the features minutely, but infuses an expression so spirited, so life-like and characteristic, as to reveal the nature and disposition of the subject, as an historian would describe him in a few words. So in the wonderful head of the "young Augustus" in the Vatican, a gravity and a seriousness appear amidst the beauty and freshness of his boyish features, the forehead and eyebrows reveal that acuteness of intellect which was peculiar to him, with which, when a mere boy, he imposed upon the Senate, and outwitted Cicero. So in the bust of Mark Antony, in the Braccio Nuova, one can read in imagination the splendid qualities and the defects, the virtues as well as the vices of the man, who, upon the fall

of the Republic, had so great an influence upon the destiny of the world. In beholding the statue of Caligula, we can readily imagine him consulting his mirror in order to give himself a more cruel and menacing aspect. So, too, in the features of Claudius in the Sala Rotonda, we find stupidity indicated: and as sculpture has the valuable quality of making the inmost character of the subject appear from its features, it also presents an exquisitely beautiful, and perfect technicality; this appears in the very fine statue of Augustus in armour, found at Prima Porta in 1863, which may be considered the most perfect likeness in existence of this great sovereign, and also one of the most remarkable works of antique sculpture, of the species denominated "Iconic," that is to say, portrait statues. Besides the beauty of the style, we admire in this very rare statue the fineness of the chiselling, and the minute workmanship of a perfect master; the various pieces and joinings of the coat of mail, and the manner in which they are clasped together, are so well executed, that with the assistance of this model a beautiful suit of armour might be exactly reproduced in steel, and adapted to the body of a living person.

This perfection in modelling and executing in marble, had not diminished under the Flavian emperors and under Trajan. Some statues, heads of the Flavian family, and the famous bas-reliefs on the Arch of Titus in the Via Sacra, prove to us that the flourishing state of sculpture in Rome was still maintained, nay, it had even made progress under the happy reign of Trajan, when the edifices of his Forum were erected, and in the midst of them the admirable *Cocloid* column, on which was represented a detailed history of his exploits during the war with Decebalus.

The reign of Hadrian also forms an epoch in the history of sculpture, by the introduction of a new style, which is sometimes called the "Roman." It is more highly finished, laborious and graceful, than the style of the earlier Cæsars; the hair is more laboured, as if bored with an augur, and dishevelled; the dresses of female figures are more gay, the eyebrows more elevated, and the pupils of the eye marked by a deep streak, a custom somewhat rare before the time of Hadrian, yet very frequent after that period. Yet, with the increase of labour, the artists were rarely successful in the expression of the countenance, the physiognomy is more marked, but the disposition and character are less evident; it thus appears that sculpture had lost much of the "sublimity" it had learned from the Greeks. It is, however, the glory of this age to have imagined and executed in a wonderful manner the ideal of

Antinous, the beautiful favourite of Hadrian, and the statues and busts of this young Bithynian will certainly bear comparison with the most beautiful of Greek works.

About the time of Alexander Severus a new manner in sculpture displays itself, and one which has a tendency to the "rugged" or the "coarse;" its character appears in deep lines on the forehead and face, the hair and beard marked with long streaks, the eyes more hollow, and in the general rendering of the outlines, with little skill; besides, the faces of women and of youths have a certain dryness and languor, the physiognomy is less decided; and as upon coins, so also in marbles, one face is often confounded with another, and we are uncertain, for example, whether the face is that of Trebonianus or of Philip. Two causes united in producing this decay of art; first, the circumstance that the ancient polytheism of the Romans was every day losing much of its influence; whilst, on the other hand, several Eastern forms of religion, as well as Christianity, were constantly gaining ground, in consequence of which sculpture was much less employed in representing the images of the ancient gods, invented by the genius, and executed by the master-hands, of the Greeks. Secondly, the frequent revolutions in the state, and the constant change of sovereigns; hardly was an emperor proclaimed, when the Roman world was necessarily filled with his busts and statues, which were substituted for those of his predecessor, and erected in public places; and we find many statues with a hollow in the neck, into which the bust or head of the reigning emperor was inserted; and we cannot expect that works, executed here and there by different artists, and often in great haste, could be finished with perfection; nevertheless, likenesses and busts are the finest works produced by sculpture at this period, as artists, for a considerable time, continued to execute works of this description; and Millin, in his *Dictionnaire des Beaux Arts*, says that Lysippus himself could not have executed a finer head than that of the Farnese Caracalla (in the Capitol), though its sculptor could never have produced a statue like those that came from the hands of Lysippus. One of the finest works of the decadence of sculpture is certainly the heroic statue of the Emperor Macrinus, in the statue gallery of the Vatican; but in order to observe how, in this kind of work, art in the process of its decadence lost all its value, even among the first artists of the day, it will be sufficient to allude to the statue of Constantine in armour, found in his baths on the Quirinal, and now standing in the portico of St. John Lateran, and to compare it with the admirable statue of Augustus in armour,

which we have already described. A most prolific species of sculpture, belonging for the most part to the epoch of decadence, are the sarcophagi and their bas-reliefs. The reason of this arises from the circumstance that, during the first two centuries of our era, the funeral rite of burning the dead was prevalent among the Romans, and therefore at this period there was no necessity for large chests of marble or terra cotta, to contain the entire body; but small marble vessels, of a square or circular form, were made use of, and called *ossuaria* or *cineraria*, because they contained only the bones and the ashes of the deceased, whilst the remainder of the body was consumed on the funeral pile. But from the time of the Antonines, several Oriental forms of religion having commenced to predominate, and especially the worship of Isis and of Mythras, the funeral rite of burning the dead began also to fall into disuse, and the custom was introduced of consigning bodies to the tomb, according to the Eastern rite: and then, instead of *ossuaria* and *cineraria*, the Romans substituted sarcophagi, or a kind of urns of marble, capable of holding a human body lying at full length; hence it is that sarcophagi are in the ruder style, because they belong for the most part to the end of the second century, and some even to the third and fourth centuries of our era. There are, notwithstanding, some sarcophagi of great artistic merit, as, for instance, that of the Amazons in the Capitol, which is considered by Winckelmann to be one of the five or six finest sarcophagi in existence; this, however, may be considered as exceptional. But, if these works have in general little value in an artistic point of view, they are still most precious in the bas-reliefs, with which they are generally adorned, and which hand down to us many various representations of the "mythic cycle" of the private life of the people, and of their religious rites and costumes. We shall briefly mention some of the principal objects represented, and their relation to the sepulchral purposes of the work.

We shall mention, in accordance with Gerhardt[1], that the subjects represented on sarcophagi were not placed there arbitrarily, but in allusion to the destination of the monument; which is clearly shewn by the fact that the features of the leading characters depicted on the marble, are for the most part not ideal, but evidently portraits, which may be supposed to be those of the deceased; for example, in the fine sarcophagus in the Vatican, which represents the myth of Alcestes, the figure of Alcestes and that of Admetus are evidently portraits of Evodius(?) and of Metilia Acte, whose bodies, as the

[1] Beschreiburg Stadt. Rom., i. 319.

inscription upon the sarcophagus tells us, were deposited within. So under the allegory of Alcestes, who offered up her life for Admetus, it was intended to portray the intense devotion of Metilia Acte towards her husband.

Many sarcophagi also represent Pluto in the act of carrying away Proserpine, and conducting her to the infernal regions; and this may be very well adapted to the death of a young girl in the bloom of youth, whilst the return of Proserpine to the upper world, according to the fable, may awaken the idea of a rising again in the minds of parents who bewail the premature and sudden death of their children; and what more beautiful and touching allegory, than the slaughter of Niobe, which we find, more than once, depicted on sepulchral urns? so also a premature death may be alluded to, in the carrying off of the Leucippides (?) by the Dioscuri, Castor and Pollux. Sometimes, too, the subjects upon sarcophagi were moral allegories; we find, for instance, the history of the soul, which Minerva places in the image of a man, modelled by Prometheus, while the Fates spin the destiny of the new being, and Mercury conducts him into the lower regions. The twelve labours of Hercules, which we often find upon sarcophagi of the third and fourth centuries, are an ingenious allegory of Virtue, who triumphs over the passions. The Seasons too, which are so constantly found, even on the sarcophagi of the early Christians, make allusion to the different ages of human life. But more frequently the subjects upon sarcophagi belong to the numerous class of Bacchanalian revels. We see the return of Bacchus victorious from India, and his triumph, or the joviality and pleasures of a "Bacchanal;" these scenes may indicate that the deceased had been initiated into the mysteries of Bacchus, by means of which a more fortunate destiny was expected for him in a future life. The Nereids and the Tritons, who were employed to conduct the souls of the valiant to the abode of the blessed, are also often represented upon sarcophagi, and are allegoric of the immortality of the soul, and of a future existence.

Sometimes the subjects depicted have relation to the tastes and profession of the deceased; such are those in which we see figures of the Muses, indicating that he who lies in the sarcophagus was a devoted worshipper of literary pursuits; this is the more certain, as at times we observe in the midst of the Muses, each one distinguished from the other by peculiar attributes, the figure of the deceased, male or female, with a book in his hand, and a bundle of manuscripts at his feet. We also find upon sarcophagi representations of different events of the civil life of illustrious personages,

their occupations, amusements, and the magisterial posts which they filled; such, for instance, is the beautiful urn of the Vatican, on which the victories of a Proconsul are depicted; and also some large urns, with a representation of a Roman personage, in the costume of the third century, on his way to the chase, accompanied by an allegorical figure of Valour. The early Christians also adorned their sarcophagi with sacred subjects, taken for the most part from the Old and New Testaments. S. Gregory, of Tours, makes mention of this custom, and in the famous Christian museum of the Lateran we have many very beautiful examples of this mode of decoration, which may be seen in our Photographic Collection. Many of these sarcophagi are of Parian and other Greek marbles, which is a proof that they were of Greek workmanship, and were afterwards transported into Italy. And it often occurs that the face of the principal person on the sarcophagus,—as, for instance, Proserpine, Achilles, or Protesilaus,—are but roughly sketched, and this was done in order to give to this figure, after the acquisition of the sarcophagus, a likeness of the features of the individual who should afterwards be therein interred.

Having, then, made these brief observations with respect to sarcophagi, which form so considerable a part of antique sculpture, it would be right for us to say something about the mechanism of the art; but as we think that this might be of less interest to our readers, we shall refer those who are desirous of information on the subject to the excellent treatise which Boettiger[m] has given us in his "Amalthea." We shall only remark in passing, that the mechanism in use among ancient sculptures was very similar to that of the present day; as Pliny tells us[n], that from the time of Pisistratus, B.C. 510, downwards, no statue or bust was executed of which the model was not first prepared in clay or other soft material: and we know from several ancient works found in an unfinished state, that they were taken from a clay model, and by means of points of the compass were transferred to the marble; they still preserve the points applied in the way that modern sculptors adopt.

[m] Sect. i. vol. ii., Leipsic, 1820.

[n] Nat. Hist., xxxv. 12.

ON MYTHOLOGY IN FUNEREAL SCULPTURE.

BY THE REV. C. W. JONES.

In the long galleries of ancient sculptures to which the merest passer-through is introduced in Rome, the persistent recurrence of the same subjects, and their apparent inappropriateness in many cases, are apt to leave upon the mind a sense of little more than of weariness and confusion.

But this very frequency of recurrence, and this pertinacious appropriation of what appear to us as improprieties, shew that the subjects cannot have been adopted through caprice, but must have been selected upon principle. Heathen funereal monuments especially illustrate this statement, being so frequently adorned, as they are, with sculptures apparently most alien from the resting-places of the dead.

Bearing in mind, therefore, that we are but touching on the edge of some very abstruse, difficult, and delicate questions, and not professing to give an exhaustive reply to them, I would ask what would be the general impression produced upon an unprejudiced mind by a review of the long series of sarcophagus sculptures which pass before the eyes in the galleries great and small; which crop up unexpectedly in courtyards, or stand by the wayside as drinking-troughs for cattle? What would be the general effect of the pictures which these objects would paint upon a blank sheet of paper presented to them?

I believe that it would be that of a set of drinking-parties, of rabble-routs of Bacchus with his sylvan train, of rollicking sea-monsters, varied with hunting and battle scenes, with theatrical masks, with chariot races and circus games.

But the general impression produced by the bulk of these sepulchral sculptures being such as I have suggested, one naturally asks, What is the meaning of them? For some special meaning or meanings they must evidently have possessed, otherwise why should they be persistently presented again and again?

Take the BACCHANALIAN scenes first[a]. What is the thought intended to be conveyed by these representations of drinking-bouts? of Bacchus with his dreamy face, with nymphs, and fauns, and satyrs, and old Silenus propped up upon his ass?

[a] Such as Nos. 1038, 1043, 2423, 2489, 2530, 2626, 2886, 2890.

Do they mean, "Life is short, let it be merry," "Let us eat and drink, for to-morrow we die?" Do they mean that

> "The mourners sought
> In these rich images of summer mirth,
> These wine-cups and gay wreaths, to lose the thought
> Of our last hour on earth."

Probably they do mean that in part. No doubt they did mean that and no more to many, who used the world as abusing it, as using it up to the last shred, down to the lowest dregs.

But for all this we may surmise that they had a hidden meaning, and that to those who could understand, they spoke an articulate language in a sense widely different from that of the stammering accents which were all that the uninitiated could catch. What they shew on the surface is the *power of wine.* And whence comes this wonderful product, which, rightly used, gives, as it were, new life to them that are ready to perish; and which, wrongly used, drives men from themselves, as by a power not their own, or robs them of their senses? It springs from the earth. The god, then, who invented it and shewed it must be an earth-god, who has power even below the earth, where must be contained a reservoir of life, supplying its virtues to the grape, and who, rightly reverenced, will give life even to those who descend into the grave, while he will drive those who reverence him not, beside themselves, and even to utter destruction.

If this be the case, then, while the uninitiated saw only scenes of riot and debauchery in these Bacchanalian subjects, the initiated could read between the lines that this lifegiving god of the dead possessed beneath the earth a store of life which he could impart to those who went to the land of the shades below.

Some such meaning as this, then, probably lay in these representations, which at the first glance seem utterly unsuitable to the purposes for which they are used: nor need we, after all, wonder at them so very much, when we recollect the sacred character which has been assigned to wine in the most solemn rite of the Christian religion, a rite in itself liable to abuses; abuses, too, which, in one locality at any rate, it required all S. Paul's authority to check, and which actually formed the ground of some of the most fearful and monstrous charges brought by the Pagans against the earliest followers of Christianity; and when we recollect, moreover, that the representation of a feast in which the wine-cup is a prominent object, is one to which the place of the highest honour is frequently assigned in our churches,

and especially in Protestant churches. How, too, are the Vine and its produce interwoven with the imagery of our own Sacred Writings, and how does our very Founder declare Himself to be The Vine; whence vintage-scenes appear even on Christian sarcophagi, notably on the huge porphyry one of S. Constantia (No. 210), now in the Vatican Museum, which, with the mosaics on the vaulting of the church [b] from which it came, gave rise to the notion that it had originally been a temple of Bacchus.

Theatrical masks, again, are objects which we constantly see on funereal monuments, where their presence can be very naturally explained by the connection of dramatic performances with Bacchic rites; by the sentiment that—

> "All the world's a stage,
> And all the men and women only players;"

and by the fact, (rather an anti-climax, perhaps,) that they are of a very convenient shape for rounding off a corner.

Take another set,—HUNTING-SCENES [c]. Some of these, no doubt, are mere hunting-scenes, with no very deep meaning in them; but there are two special favourites, representing boar-hunts, which demand more attention. They are those of the death of Adonis, and of the hunting of the Calydonian boar, the latter of which forms the subject of a very remarkable drama, "Atalanta in Calydon," by a modern poet [d].

Let us, however, take the subject of the death of Adonis first. What is the story of that? Adonis was a beautiful youth, his name lives still; we all know what "an Adonis" is, a good-looking young fellow, who is perfectly aware of his personal attractions; a bit of a fop withal, and devoted to the ladies; but the original Adonis, beautiful as he was, was one who gave all his care to hunting, and was remarkably insensible to female charms, so much so that when Venus herself fell in love with him, and tried all her arts to retain him by her side, she failed, and, in spite of all her warnings and entreaties, he left her for the hunting-field. There he met his fate;

[b] This was originally a Mausoleum and Baptistery, and has only been made into a church or chapel in modern times by putting an altar in the middle of it. The mosaic pictures of the cultivation of the vine are on the vaults of the aisle which surrounds it; the floor of the central space within the columns has been originally several feet below the level of the floor of the aisle, with steps down into it for baptism by immersion, as in the baptistery of the Lateran. Probably both of these were used chiefly for the miracle plays, by which the early Christian Church taught the ignorant people, and these baptisteries were used for the scene of the Baptism of Christ.

[c] Nos. 894, 1359, 2858, 2888, 2889, 3047.

[d] Swinburne.

for the Sun-god, having a quarrel with Venus, changed himself into the form of a wild boar, and charging him, boar-fashion, rent his thigh so sorely that he died. But from his blood sprang flowers, and so grievously did Venus lament him, that she obtained permission for him to spend half his time with her, though the other half must be spent with the queen of the shades below.

This is the story, which is an allegory, a part of the great solar legend, which consciously or unconsciously runs through the old mythologies.

Adonis is the fruit-bearing earth, which the spring would ever retain in her embrace; but the great Sun-god so gashes and rends him, that he yields his fruits and flowers, and dies, and sinks to the shades below. But he does not remain there for ever. When his period is accomplished, the young Adonis is found again as fair as ever.

And thus the sarcophagus, sculptured with his story, tells not merely of youth and beauty cut untimely off, but it gives a guess at, it breathes a hope of, another life beyond this which we live now.

The other favourite hunting-subject, THE CHASE OF THE CALYDONIAN BOAR (Nos. 2888, 2889), is of a more melancholy cast, for it speaks of the cruelty and inexorability of death.

Its story, briefly told, is as follows.

Althæa, queen of Calydon, had lately borne a son, and as she lay in her bed one night, she became aware of the presence of three solemn female forms in her chamber. One held a distaff, the second was spinning a thread from it, while the third held a pair of shears ready to cut the thread. They were the three weird sisters, the Fates, who spin and cut the thread of every human life. They were speaking of the lot of the new-born babe. "He will only live so long," said one, "as that brand now lying on the hearth remains unconsumed." With a mother's instinct, and a woman's wit, Althæa sprang from her couch, plucked the brand from the burning, quenched it, and stored it safely out of the reach of harm.

So the child lived, and throve, and grew, and became a mighty warrior and hunter.

But in process of time it fell out that Diana, being offended, sent a huge wild boar, which ravaged the land, and defied all attempts to kill him. Then a great hunt was organized, in which Meleager (that was the name of Althæa's son), and Atalanta, a princess of Arcadia, and a noted huntress, took part. The boar was slain, and then, as Atalanta had been the first to wound him, Meleager assigned the spoils, the hide and tusks, to her.

His decision was disputed, and a quarrel, which ended in a fight, arose for the possession of them, when Meleager had the misfortune to kill his two uncles, the brothers of his mother.

The news was brought to her, and she, in her grief and rage, seized the charred brand, which she had so long kept with such religious care, and plunged it in the flames. It caught fire, it blazed, it glowed, it sank into white ashes; the fate was fulfilled, and Meleager sickened and died the same hour as the last fragments of the brand crumbled into the indistinguishable heap upon his mother's hearth; and she, repenting her folly and rashness when it was too late, laid violent hands upon herself.

These are the stories of these two famous hunting-scenes, which, though at the first glance they may look alike, are yet easily distinguishable; for in the chase of the Calydonian boar you will see Atalanta prominent in the attack, and, where the story is most fully told, the scene in Althæa's chamber is given, you see her plunging the brand into the flames, and in another compartment Meleager sinks in death among his friends.

Before leaving these boar-hunting subjects, your attention should be called to a singular instance in which the Roman treatment managed to vulgarize the Greek legends which it had adopted; I refer to the monument erected to the memory of the lamented Mr. Wildbore, architect and surveyor. It is represented in one of the photographs, No. 1021, the original of which is in the Capitoline Museum.

His grieving relations could not resist the temptation to a pun which his name Aper (wild boar) supplied, but carved a dead boar at his feet, and wrote him a doggrel epitaph in heroic verse:—

> "Here harmless Wildbore lies; neither the wrath
> Of maiden huntress, nor the cruel steel
> Of Meleager pierced him through and through;
> Swift death crept silent up, the building fell,
> Which stole his youthful beauty in its prime."

Another class consists of the representations of BATTLE-SCENES. Some of these are, no doubt, *bonâ fide* battles; perhaps the deceased had fought in them, perhaps had been killed there.

One of our photographs (1683) gives such a subject as this. It is a fight between Romans and barbarians where, by-the-bye, the fallen figure in the left-hand corner, reminds us of the so-called Dying Gladiator. The sarcophagus of S. Helena has also a similar subject.

Probably the designers of them thought that they were reproducing the idea of the combat of Theseus and the Amazons, represented in other photographs (Nos. 351, 1050, 2495, 2500).

To them Theseus, with his Athenians, would only be a general, with so many legions and cohorts, going forth to extend the bounds of the empire, or repel the inroads of barbarians, sparing the vanquished and beating down the proud by war.

But the war of Theseus and his Athenians with the Amazons had a different and a deeper meaning, a meaning especially suited to a funereal monument. It signifies the old, old struggle of light and darkness, and the final victory of light.

For Theseus, though not the Sun-god, is the Sun-hero, and his countrymen, as certain also of their own poets have said, were—

> "The Athenians happy ever of old, and the children of the blessed gods, ever treading delicately through brightest æther,"

while the Amazons, with their lunar shields, dwelt in Scythia, the land of darkness, of which they are the representatives. The war between them and the Athenians, therefore, represents the conflict between light and darkness. First, of course, physically, the day conquering the night, the summer conquering the winter; and secondarily, we do not go too far if we claim for it the spiritualized meaning of life conquering death in spite of the grave, of good vanquishing evil, though after long toil and hard fighting.

Sometimes we have again the closely-allied subject of the battle between the Centaurs and Lapithæ[d]: and the futile attempt of the monstrous earth-born brood of giants to scale heaven and depose the gods, is a subject which speaks for itself.

In connection with Theseus the Sun-hero, it is well to call attention to another subject in which he appears—his desertion of Ariadne, and her marriage with Bacchus[e].

The Solar myth will help us here again, explaining, as in many other cases, the monstrosities and immoralities which disfigure the legends of the gods and heroes. Theseus is the sun, who deserts Ariadne, the earth, but she becomes the bride of Bacchus, the earth-god. And this too, in its turn, has another inner meaning, for Theseus deserts Ariadne when she is sunk in sleep, the sunlight leaves the human being when he sinks in the sleep of death. But there comes an awakening from this sleep, the soul rises to a new and higher life, and the deserted spouse of the hero becomes the bride of the god.

[d] Nos. 1090, 2494, 2568, 2569.

[e] Nos. 2550, 2626.

A like lesson is taught by another favourite subject—that of the RAPE OF PROSERPINE (Nos. 1051, 2519). Some have seen in this no more than a lament over youth and beauty hurried untimely to the tomb; but the fair maiden who, gathering flowers in the Sicilian meadows, was herself gathered by gloomy Dis, becomes a queen, and so here again we are taught that there is a life beyond the grave, which may be a higher one than this.

But originally, no doubt, this myth, too, is one of the nature cycle. Proserpine plucked from among the flowers, and carried beneath the earth, is the seed sown in the ground. Her mother, Ceres, goes in her dragon car seeking her hither and thither, and the earth is barren till Proserpine is found again, and even then she must pass half of her time below.

Two of the photographs (Nos. 838 and 1041) represent the same sarcophagus, a very notable one in the Capitoline Museum, and, being taken from different points of view, they enable us to see its details the better. The lower pair contains the story of DIANA AND ENDYMION (Nos. 2523, 2639, 2857), which is a charming instance of how the "nature myths" have got hopelessly entangled with gods and goddesses, kings, queens and heroes.

The most prominent objects which we see in this sculpture, are first of all Endymion reclining asleep upon Mount Latmos in the right-hand corner, Diana gazing upon him from her car, and Morpheus, the god of sleep, above. These occupy the right-hand compartment, which is separated from the left by a winged genius. Then, upon the left of him, we see a shepherd seated upon the mountain-side among his sheep and goats, while Diana shines full upon him as she turns her last, longing, lingering gaze upon the beloved youth whom she is leaving.

The original meaning of this myth is, no doubt, the moonbeams embracing the summit of Mount Latmos, as if unwilling to leave it; but when moonshine and mountains became personified and deified, the story grew of a beautiful youth lapped in perpetual slumber, to gaze upon whom the maiden moon-goddess lingered in her course, ere she rose, "refulgent lamp of night," to light the shepherd at his evening meal.

There is enormous confusion in this myth, as in many others, for myth-makers need have long memories, as well as inventive minds; and among the confusions in this particular one, we find that, according to another version of it, the moon-goddess and Endymion were husband and wife, and that she was the mother of fifty daughters. It is quite possible that the story altered the relations between the

moon-goddess and the Latmian sleeper from this form to the other, as it travelled westward from its original seat, according as the moon set or rose over Mount Latmos.

The cover of this sarcophagus has a series of subjects which might be made into quite a touching little story. On the right a husband and wife are seen sitting together, she with her arm affectionately round his neck, while the faithful dog, emblem of love and fidelity, sits beside them, looking up into their faces.

At the other extremity the scene is changed, the wife kneels with outstretched arms, imploring a favour of a female figure, who holds an open scroll. This we may suppose to contain the decree of Fate and Fortune concerning the husband; for Fortune stands next with her horn of gifts, and her scales, wherewith to distribute them by weight and measure to mankind, while behind her again stand two Fates (there should properly be three, but sculptors, as well as poets and painters, take a licence in these details sometimes), and these two Fates are preparing to cut the yet twirling thread of the husband's life.

The wife's prayers are in vain. Veiled Nemesis stands immoveable in the next small compartment; Mercury, the soul conductor, is beckoning in the corresponding one; while in the centre the Genius brings his little offerings to the king and queen of the shades, solemnly gazing from their infernal throne.

Another sarcophagus in the Capitoline Museum is called the PROMETHEUS sarcophagus. The sculptures on this relate to two myths, the one among the prettiest and latest, the other among the oldest and grandest that we have; the tale of Cupid and Psyche, and the story of Prometheus, the former of which Apuleius gives us in the most delicate, tripping, little Latin, while Æschylus gives us one form of the other in his stately verse.

The tale of Cupid and Psyche is first to be told, but the Cupid of this tale is not the fat toddler with fluttering duck's wings, who often appears as his representative; he is a tall lithe lad (such as the fragment sometimes called "the Genius of the Vatican"), and is provided with broad purple pinions, on which he floats through the air—such as this is the Cupid or "Love" of this tale. Psyche, too, is possessed of wings—butterfly's wings they are in her case, for the word Psyche means "butterfly," while it also means Soul, of which the butterfly, springing bright and joyous from the chrysalis coffin of the earth-bound caterpillar, is an apt illustration.

The tale, then, of Cupid and Psyche, is the tale of Love and the Soul, and it is as follows.

Once upon a time there were a king and queen who had a daughter so beautiful, that she was too beautiful for any one to aspire to her hand, and so she remained in her father's house, while her sisters married.

Her parents admired her so foolishly that they proclaimed her superior to Venus, who then sent a plague on the land, which an oracle declared could not be removed till Psyche had been carried to a certain mountain, and there left to be devoured by a hideous monster which haunted it.

The oracle was obeyed, and poor little Psyche was left all alone on a rugged, desolate mountain. But Cupid came sailing by, and though sent by his mother on quite a different errand, what does he do but fall in love with his intended victim.

By the aid of Zephyr, the soft but strong west wind, he transports Psyche to an enchanted palace, where she is sung to, and spoken to by invisible tongues, and waited on by unseen hands (quite like the Arabian Nights), and is told that she is to consider herself married, for that at last a husband worthy of her beauty has been found for her. And so it turns out, and her husband comes to her again and again, and she has everything to make her happy, and thus things go on for some time. But there is one peculiarity about this husband of hers. Dearly as she loves him, good, and kind, and affectionate, as he is to her, she has never seen him. He never comes till it is dark at night, and he is away before the dawn, and he has laid strict injunctions on her never to attempt to see him, or it will be the ruin of them both. She thinks it strange, but, like a good wife, she trusts her own husband.

All goes smoothly until, in an evil day, she asks leave to visit her sisters.

They worm out from her the secret that she has never seen her husband, and jealous and envious of the riches which she evidently enjoys, they persuade her that her pretended husband is in reality a huge snake, which will infallibly devour her one night, unless she cuts his throat the next time he comes.

Psyche, over-persuaded, rises from her couch the next night, leaving her husband slumbering there unsuspectingly. She procures a lamp and a knife, and returns to execute her cruel purpose. But what does she see? No horrid scaly serpent, but the beauteous Cupid himself, sleeping calmly, with his purple wings relaxed upon his couch. She held the lamp nearer to see him better, when, as lamps will do, it sputtered, and a burning piece of the wick fell on his fair shoulder. He sprang up, saw her disobedience, divined her purpose,

and overwhelming her with reproaches, vowing never to see her more, sprang from the window, and sailed out into the dark and silent night, Psyche clinging to his heel, and beseeching him to pardon her, till, from sheer exhaustion, she was obliged to let go her hold, and fell to earth.

There she went through many adventures and sorrows, and trials, Venus herself having discovered her, and wishing to wreak her vengeance on her.

But Psyche was helped through them all. At last Venus said, that what with anxiety about her son (he had been quite ill from his burn), and what with one thing and another, she was losing her good looks, and Psyche must go to the Infernal Regions and get from Proserpine the queen a box of beauty for her. Again Psyche found friends, and was directed how to find her way to and from the court of Hades, and to obtain the required box of beauty.

She did so, and had returned to the upper air with it, when the dangerous thought came into her mind, "Ah! if I could but take a little of the contents of the box myself, I might again become lovely in the eyes of Cupid, my husband might be restored to me again."

She opened the box a little, ever so little, and out of it came not beauty, but a black, deadly, crawling sleep. This sleep diffused itself over all her limbs, and she sank down in a deathlike stupor. Things were now at their worst, and now they began to mend. Cupid's shoulder was getting better, and so, unknown to Venus, he had gone out for a fly. As he was floating along, whom should he see but Psyche lying senseless on the ground, the open box by her side. Instantly he dashed to earth, carefully, carefully he brushed the sleep off her limbs back into the box, and Psyche was herself again, and her husband's again too. They were reconciled, and more than reconciled; Venus was talked over, Jupiter was persuaded, the marriage was recognised, Psyche was endued with immortality, and received among the gods; and Cupid and Psyche, Love and the Soul, the eternal love and the undying soul, were joined together again, after innumerable trials and troubles, now never more to be put asunder.

This, then, is the tale of Cupid and Psyche, which, I think, carries its own signification with it, a signification most appropriate for a carving upon a funereal monument.

The story of Prometheus is of a different cast, and is told in various ways. According to one form of it, Prometheus made animals, and last of all men, of the dust of the ground, and Minerva

—the wisdom of God—placed a soul, represented by the butterfly, within the new-made man. It is said also that, making man last, as Prometheus did, his clay ran short, and he had to nip a piece off each of the animals to complete him with, finishing up, for example, his stomach (the supposed seat of anger) with a piece of lion, which fully accounts for people being so peppery as they are.

Sometimes Prometheus and Epimetheus, i.e. Forethought and Afterthought, are brothers, to whom the gods sent a woman, Pandora, the Allgiven, endowed with every good gift which they could bestow, but bearing with her a huge jar filled with all the evils that are under the sun.

Prometheus is for sending her back, but Epimetheus takes her to wife, and ere long curiosity impels her to open the jar, when out fly Plague, Pestilence, and Famine, Battle, Murder, and Sudden Death, Consumption, and Burning Fevers, and all the other evils which yet are quartered upon the earth; nor did she succeed in replacing its cover till all its contents had escaped but Hope,—a blessing when restrained within due limits, but which, had she escaped with the rest, would herself have become a curse.

Have we not here a vague, confused, adumbration of the Creation and the Fall of Man in these two phases of the Prometheus story, some dim reminiscence all awry of an ancient tradition, or else what some would call "the natural development of human thought," which is a blind man's name for "the education of man by God."

But, in another phase, Prometheus comes before us in a character more mysterious still. He is the great benefactor of the human race, who, under the reign of Zeus, had lost the paradisiacal existence which they had enjoyed in the golden days of Kronos, and were now leading a miserable, troglodyte sort of existence under the new gods. They knew not the course of the seasons, nor the arts of life, not even the use of fire, but wandered purposeless, hopeless, over the face of the earth.

Then Prometheus, who was attached to the elder dynasty of kingly gods, and hated these new upstart tyrants, took pity on mankind, stole fire from heaven, brought down the smouldering spark in a hollow cane, and provided man with the great gift of fire.

He taught them to know the season by the rising and setting of the stars; he taught them the use of numbers, and all the arts of life.

But all this happiness could not be obtained for man without a heavy price being paid for it. Zeus was jealous of their pro-

gress, and angry with Prometheus as its author. Besides this, Prometheus knew a word of fate which threatened Zeus with ruin, and which declared how it might be averted, and he would not reveal it.

Therefore fell the heavy wrath of Zeus upon him. Hephæstus, the Fire-god, with his two attendants, Might and Force (they are shewn on the end of the sarcophagus), are sent to nail Prometheus (as shewn at the other end) through the hands and feet upon Mount Caucasus, where from his torn side a vulture feeds upon him.

There Prometheus is left nailed aloft, in fact with arms outstretched as if he had been crucified, but he never regrets the good which he has done, nor would he shrink from doing it again, even amid his worst pangs; while there is a great earthquake, and the rocks are rent asunder, when, as he says himself, "Aye, now in very deed, no more in threat, the shaken earth reels, and the mighty roar of thunder bellows at my ear, and the blazing flashes of lightning curl around me, and the tornadoes raise the dust in whirlwinds. Such is the weight of wrath that is cast upon me by Zeus."

In due time Herakles will come, destroy the great serpent that watches the sufferer, and deliver Prometheus.

But meanwhile, is there not something in this wild mixture of Creator and created, of rebel and Redeemer, of goodness and suffering, which, with all its confusions and contradictions, reminds us of something higher, and explains why Æschylus may have been accused of revealing the mysteries in his drama.

Account for it how we may, whether by distorted traditions or dim lights, there is something very wonderful in this story of Prometheus akin to that marvellous description by Plato of the righteous man who cannot be made perfect till he is crucified.

At any rate, I think it will appear that this subject of Prometheus is one well suited for a sarcophagus, for that it, with innumerable others[f], speaks of hope, a hope which has too sure a foundation in the heart to be sapped by the solemn sneer of the schools, or else speaks of righteous retribution and purification.

At the same time, even the Bacchanalian subjects have their reason and excuse, for they represent a religion *manquée*, frustrated, such a religion as Christianity itself might have become, (with all reverence be it spoken,) if the Corinthians had got their way against S. Paul. For if he had not written and spoken as he

[f] e.g. Hercules, Alcestis, Laodamia, Medea, Odysseus, Tantalus, Orestes, Achilles.

did, and if others of our fathers in the faith had not taken what we may now consider too extreme a course, Christianity might have sunk to a system, the great religious rites of which should be the Carnival, and Fireworks at Easter, where to the initiated Carnival would signify the use of such abstinence that the flesh might be subdued to the spirit, and rockets would represent the flight of the undying soul to the regions of immortal bliss; though to the uninitiated they would be mere licence and diversion.

EARLY CHRISTIAN SCULPTURES.

BY PROFESSOR WESTWOOD.

WITHOUT entering into any lengthened historical details, it cannot be doubted that several causes, each equally important in itself, tended to check the earliest aspirations of Christian art, and gave to its first productions some portion of the debased character, to be seen clearly in the contemporary works of Pagan art. 1. The rapid decline of the Roman Empire in the second and third centuries; 2. The detestation with which the early Christians were regarded by their fellow-citizens, and the consequent necessity for their concealing, as far as possible, all traces of their religious profession; 3. The transfer of the seat of empire to Byzantium in the first quarter of the fourth century, and the despoiling of the great Western capital of its works of art for the decoration of its new rival in the East; and lastly, 4. the rigorous edicts of the early Eastern Church against Christian sculpture,—are amply sufficient to account for the comparatively rude workmanship of the most ancient of the Christian remains of art which have survived to our days, as well as for the mixing together of Pagan and Christian elements, visible upon many of such remains, or even the entire adoption of the former, regarded with a Christian significance by the believers in the new Faith, whilst to their Pagan brethren their real symbolism would be unrecognised.

"Sculpture," says D'Agincourt, "was grand and noble under Augustus; licentious and obscene under Tiberius; false under Caracalla, who caused his own infamous head to be placed on the fine Greek statues; and extravagant under Nero, who gilded the famous *chef d'œuvre* of Lysippus." Under Hadrian, who was himself a proficient in sculpture as well as in painting and architecture, the arts returned somewhat to their ancient perfection. Antoninus and Marcus Aurelius inherited the taste of Hadrian, and their portraits and busts were employed by every loyal citizen for the decoration of his house. With the infamous Commodus, whose reign extended from A.D. 180 to 192, the rapid decline of art commenced, and "during half-a-century nearly twenty emperors were barely brought in contact with the imperial throne; fresh tyrants, constantly springing up, disputed it with them, and scarcely one died a natural death."

During such a state of things the social condition of society must

have been lamentable ; and sculpture, which of all the arts requires peace and luxury for its proper development, must necessarily have deteriorated. Of this we have ample evidence, not only in the imperfect bas-reliefs still to be seen on the arch of Constantine and the statues of this prince, which are scarcely better, but also in the ill-drawn figures upon the great majority of the sarcophagi of the early Christian period, in which the short thick figures with large heads are especially to be observed.

The repeated persecutions to which the Christians were exposed in Rome, from the middle of the first to the beginning of the fourth century, equally tended to prevent the development of Christian art, or to cause such efforts as might be made in that direction to be concealed as much as possible from the public gaze, by being confined to the underground cemeteries, where for many centuries they remained unheeded and lost. The first great persecution of the Christians took place in A.D. 64, under the reign of Nero, immediately after the great fire of Rome, which, after burning nine days, from the 17th to the 25th of July, was attributed to the Christians ; and it is affirmed that not only were SS. Peter and Paul, but also the philosophers Lucan and Seneca, put to death in the same year. In the years A.D. 81, 99, 161, 169, 202, 249, 259, 272, and 303, great persecutions of the Christians took place, notwithstanding which, however, the numbers of the converts to the new religion greatly increased, until Constantine, at the beginning of the fourth century, publicly sanctioned it by affixing the monogram of the name of the Saviour upon his standard.

This adoption of Christianity as the religion of the State under Constantine, and the translation of the seat of the empire to Byzantium, completed the ruin of the old Roman arts, but led to the development of another style, which subsequently thence acquired the name of Byzantine, whilst in Rome barbarism took the place of art. Moreover, the Council of Illiberis, A.D. 305, absolutely proscribed the representation of the divine personages in sculpture ; nor was it till the ninth century, under Pope Leo II., that the interdiction against the representation of sculptured figures of Christ, the Virgin, and Apostles was removed.

Christian Statues.

Of this long and dreary period, it is not surprising that so few specimens of sculptured statues of a sacred character have survived the iconoclastic fury of Pagandom to our days. In the splendid and

vast collections of art contained in the Vatican, Lateran, and Capitoline Museums, not more than four or five can be pointed out as having a Christian origin; and even of these the majority are figures of the Good Shepherd bearing His lost sheep, with which, as a pastoral subject, the eyes of the Pagan Romans had been always familiar. The best of these (and which, on account of its excellence, has been regarded by some writers as the production of a better period) is a small marble standing figure of the Good Shepherd (Photogr. No. 2901), formerly in the Vatican Library, now transferred to the Lateran Museum; He holds the sheep on His shoulders with both His hands, and is clad in a tunic fastened round the waist; His head is uncovered, and His scrip is suspended from His right shoulder, and hangs down on His left side; the legs, below the knees, are clad in cross-banded stockings and boots[a]. A second ancient statue of the Good Shepherd, of more inferior workmanship, two feet high, is also now preserved in the Lateran Museum. The figure is young and beardless, clad in a short tunic, reaching half down the thighs, and girt round the waist; loose knotted stockings and short boots; His left hand supports a long pedum, and holding a sheep on His shoulders His right hand grasps the four feet of the animal[b]. Both these figures of the Good Shepherd are represented *in situ* in Photogr. No. 2903, and in our woodcut given at p. 50. A third ancient statue of the Good Shepherd, of poor work, is preserved in the Kircherian Museum of the Collegio Romano[c].

The only other early Christian marble statue in the Roman collections is the celebrated one of S. Hippolytus, Bishop of Ostia, removed from the Vatican to the Lateran Museum, where it now occupies the fine position at the end of the Hall of the Sarcophagi[d], as shewn in Phot. No. 2899. This statue was found about A.D. 1551, on the road to Tivoli, and has been much restored, especially in the upper portions of the figure, which is seated in a dignified position on an episcopal chair, his right hand raised, and resting against his breast, and his left hand holding a book, on the top of which the right elbow gracefully rests. The arms and feet of the *cathedra*, or chair, are terminated in lions' heads and claws, and on its sides are inscribed, in Greek characters, the paschal table and a list of his writings. These, from their palæographical character,

[a] Figured in Perkins's "Tuscan Sculptures," vol. i. p. xliii; Martigny's *Dictionnaire des Antiquités Chret.*, p. 515; and Appell's "Monuments of Early Christian Art," p. 4.

[b] Figured in Perret's work on the Catacombs, vol. iv. pl. 4.

[c] Perkins, vol. i. p. xxxix.

[d] Photogr., Simelli's Series, No. 60.

have been referred to the sixth century, although the saint himself lived in the first half of the third century. Photographs of the two inscriptions are given under Nos. 2936 and 2937 [e].

The bronze figure of S. Peter, in the nave of S. Peter's at Rome, must also here be referred to, although there are grave doubts whether it be really an early work of art, whilst by some writers it is affirmed to be no other than the statue of Jupiter, with a new head and hands; others stating that this famous statue was melted down by order of Pope Leo I. in the middle of the fifth century, and recast into this figure of S. Peter, holding the keys of heaven with one hand, whilst the other is raised in the act of benediction in the Roman manner, with the first and second fingers extended. So great is the veneration in which this figure is held, that the toes of the right foot have been nearly worn off with the salutations bestowed upon it, a graphic account of which is given by Mr. Burgon [f].

A small standing bronze figure of S. Peter, holding a cross in the left hand, the upper part of which is converted into the sacred monogram by the addition of the loop of the P, and the right hand raised in benediction, was figured by Bartoli [g]. The hair is clustered thickly across the forehead, quite unlike the large lock in the middle seen in the former figure of S. Peter.

[e] A general view of the hall, with the statue *in situ*, is given in No. 2899. A cast is in the Kunst Kammer, Berlin, and figures of it are given in Fabricius' edition of the works of the Saint, fol. Hamb., 1716, tab. ii. 6; Perret's Catacombs, vol. v. pl. 1; Bunsen, Hippolytus, vol. i.; Munter's *Sinnbilder*, pl. 13, f. 92 (in which the bald head of the statue is converted into a tonsure); and Seroux D'Agincourt, Sculpture, pl. 3, No. 1 (in which the head is represented one-fifth too short).

[f] "Letters from Rome," 8vo., Lond., 1862, p. 57.

Figured by Romano, *Basilicæ Vaticanæ descr.*, frontisp.; Valetini in *La Patriarc. Basilica Vaticana*, i. pl. 105; Munter, *Sinnbilder*, pl. 6, f. 20; Guhl and Caspar, *Denkm. d. Kunst*, ii. pl. 36, f. 1; Lubke, *Gesch. d. Plastik.*, 2nd edit., i. p. 325.

Mr. Parker informs me that this celebrated figure of S. Peter "is not of bronze, but is of bell-metal with a bronze varnish over it. This is clearly seen in the great toe, where the faithful have kissed off all the varnish, and have left the bright bell-metal clearly visible. Bell-metal was not used until the twelfth century; the statue is a fine one of the thirteenth century, when the church was rebuilt."

Whatever may be the date of the present statue of S. Peter, it is clear that there was a celebrated statue of that saint at Rome in the eighth century, which had been threatened to be destroyed by the Emperor Leo the Isaurian, who had even ordered the assassination of Pope Gregory II. for his zealous attachment to image worship. Two letters of this Pope to Leo are still extant (A.D. 726—730), in which the former says, "You declare, with foolish arrogance, 'I will dispatch my orders to Rome; I will break in pieces the image of S. Peter.'" And again, "the eyes of the nations are fixed on our humility, and they revere, as a god upon earth, the Apostle S. Peter whose image you threaten to destroy." (Gibbon, vi. 193, 194.) But this was probably the fine statue now in the crypt, the body of which is antique; the head is of the thirteenth century. See Mr. Parker's Photographs, No. 2995.

[g] *Lucernæ*, iii. tab. 26; Munter, *Sinnbilder*, pl. 6, f. 21; Martigny, *Dictionnaire*, p. 539.

These are the whole of the Christian statues to be found in Rome, and notwithstanding all the zeal displayed by Seroux d'Agincourt in collecting the materials of his great work, during a fifty years' residence in Italy, he was unable to discover any later well-authenticated work of sculpture of the higher character until the twelfth century; so that for seven or eight hundred years the sculptor's art, except as seen in smaller bas-reliefs, such as those of the sarcophagi and in ivory works, may be said to have been extinct.

The Sculptures of the Sarcophagi.

A much more interesting series of sculptures than the statues above described, is to be found in the marble sarcophagi, carved in low relief with Christian subjects, both historical and symbolical. Here, upon objects intended to repose in the hidden recesses of the Catacombs, the art of the Christian sculptor was fearlessly lavished, although none of these (with a distinctly Christian character) can fairly be assigned to a period earlier than the fourth century. We have, however, abundant evidence not only that Pagan sarcophagi were used for the burial of Christians, but also that subjects of a pastoral or Pagan character were adopted upon the sarcophagi of the earlier Christians, to which symbolical meanings were attached, whereby, in the minds of the uninitiated, their Christian destination would never be suspected. With regard to the first of these statements may be quoted the words of Mabillon, whose long study of the subject allowed him to speak with precision, "Sic profanis tumulis Christiani non raro quasi propriis usi sunt[h]." A famous instance of this practice occurs in the sarcophagus with the rape of Proserpine, used for the partial burial of Charlemagne, in the cathedral of Aix la Chapelle, now placed in the upper gallery of that church. Raoul Rochette also mentions the sarcophagus in the Vatican, figured by Cancellieri[i], with bacchanalian scenes, and a Christian inscription; and another found in the catacombs of S. Agnes, with figures of Bacchus and naked amorini, the inscription of which states it to have received the remains of a Christian virgin, named Agapetilla, "ancilla Dei[k]," and various Pagan sarcophagi still used in the churches of Rome for Christian burial are represented in the series of Photographs of those objects.

As to the Christian significance of many of the subjects found

[h] *Iter. Ital.*, § 10, p. 81.
[i] *De Secret. Basil. Vatican.*, tab. xiii.
[k] Boldetti, *Osservaz. s. i. sacr. cemet.*, p. 466; many other instances are recorded by Raoul Rochette.

sculptured on the sarcophagi we must be brief, this not being the place to enter, at any length of detail, into the question, so elaborately argued by Raoul Rochette, of the Pagan origin of many of the subjects adopted by the Christian sculptors, and still more frequently by the Christian painters: such as the figure of Orpheus transformed into the representation of the Saviour; the Agape, or Love Feast, transformed into the Last Supper; Pluto and Proserpine becoming Christ and His mother; the nimbus of the gods painted in Herculaneum and Pompeii transformed into the luminous nimbus round the head of the Saviour and saints; the Pagan Good Shepherd becoming the image of Christ; the Pagan Vintage becoming an emblem of the blood of the Saviour; the story of Jonah typified by the myth of Hercules fully armed swallowed by a marine monster, and cast up again after three days[l]; Noah in the Ark referred to Deucalion; and Moses receiving the Law derived from the famous statue of Jason. It is not, however, to be denied that, whatever may have been the original significance of many of these subjects, they became in the fourth and fifth centuries decided representations of the events recorded in the Bible, to which many others were added of which no illustration had ever before been introduced on these sepulchral monuments. Neither shall I do more than advert to the opinion, strenuously maintained by Mr. Burgon, that many of the Christian emblems observed in the Catacombs were directly copied from Jewish originals[m].

The direct symbolism of many of the Christian representations met with either in the fresco-paintings of the Catacombs or upon the sarcophagi, will in like manner find no place in these pages. With the utmost respect for sacred subjects, I must confess that the manner in which many of these subjects have been attempted to be explained is far-fetched in the extreme. Those who would see the extent to which it has been carried, may consult Bottazzi's large quarto volume containing the description of a Pagan sarcophagus at Tortona, upon which the downfall of Phæton, Leda and the Swan, Castor and Pollux, two winged boys looking at a cock-fight, two others playing with dice, two Gorgon heads, the vine, and a shepherd carrying a ram, are sculptured, all of which have been forced into Christian emblems[n]. The little "Introduction to Early Christian Symbolism," by Mr. William Palmer (London, 1859), carries these enquiries to a still further depth of mysticism.

[l] See Bottari, iii. p. 42.

[m] "Letters from Rome," chap. xix.

[n] Figured by Mabillon, *Iter Italicum*, i. pt. 1, p. 223; Bottazzi, *Degli Emblemi Simboli dell' Antichissimo Sarcofago*, &c., Tortona, 1824.

It will be observed that, with scarcely an exception, the representations of the Saviour found both in the oldest of the fresco-paintings of the Catacombs and upon all the sarcophagi, are juvenile, with pleasing features, destitute of beard. So prevalent, indeed, is this, that a bearded figure of Christ, such as is seen in Bottari, pl. 35 and 136, or a bearded shepherd (as in No. 2917, and Simelli's Series, Nos. 16 and 23), is sufficient to throw a doubt on its antiquity. In like manner, the fresco of the bearded and nimbed bust of Christ, just published at Naples in the first part of Signor Salazaros' *Studij Monum. della Italia Meridionali*, and assigned to the sixth century, bears the most evident marks of restoration at a long subsequent period, although the busts of SS. Paul and Peter on either side of the chief figure may possibly be of the fifth century, as stated on the plate.

In like manner, scarcely any instances occur of the head of the Saviour being surrounded by the nimbus, although it may apparently be seen upon the sarcophagus figured in No. 2924, and also round the head of the Holy Infant on the sarcophagus of the Exarch Isaac of Ravenna (this last being, however, of the seventh century [o]). It is also seen round the head of Christ on the sarcophagus of Pietro Onesti, in the church of S. Maria in porto fuori Ravenna [p].

I commence the series of descriptions of sarcophagi with one which is entirely destitute of any Christian feeling; whilst the second, illustrating the gathering of grapes, may be supposed to possess a symbolical Christian idea.

Photogr., No. 209. The porphyry sarcophagus of S. Helena, the mother of Constantine, who died A.D. 328, removed from her mausoleum, the Torre Pignattara, beyond the Porta Maggiore, in the twelfth century, by Pope Anastasius IV., is now in the Vatican Museum, having been thoroughly repaired "munificentia Pii Sexti, P. M." It is of very large size, and is highly polished; the body of the sarcophagus is ornamented with warriors on horseback, driving captives before them or triumphing over them, without any representation of ground, so that they appear hovering in the air. On the front and back, at the upper angles, are busts of Helena and Constantine, and on the cover are lions reposing, wreaths, and winged genii [q].

[o] Ricci's Photogr. of Ravenna, No. 35; Appell, "Mon. Early Chr. Art," p. 27.

[p] Ricci, Photogr. of Ravenna, No. 214; Appell, p. 28.

[q] Figured by Aringhi, vol. ii. p. 41; Ciampini, vol. iii. pl. 28 (figures reversed); Bottari, vol. iii. pl. 196; and Pistolesi, vol. v. pl. 116.

No. 210. The large porphyry sarcophagus of S. Constantia, the daughter of Constantine, who died A.D. 354, brought from the mausoleum erected to her memory by the Emperor near the church of S. Agnes f. m., by the like "Munificentia Pii Sexti, P.M.," is also deposited in the Vatican Museum. The front and sides are carved with heavy scroll-work, with leaves and bunches of grapes, which are being gathered or trodden under foot by small winged genii; at the angles below are peacocks, and on each of the four sides of the cover is a mask in high relief and festoons. It is, like the last, highly polished and thoroughly restored[r]. The figures on both these sarcophagi are in high relief.

No. 56 (Simelli's series) contains portions of a sarcophagus from the Palazzo Randanini, with winged boys gathering and treading grapes.

No. 318. The sarcophagus in the porch of San Lorenzo f. m., is asserted originally to have contained the remains of Pope Zosimus (A.D. 417), and subsequently those of Pope Damasus II. (A.D. 1048). It is ornamented with shallow sculpture representing grape-vines in a naturalistic manner, with small winged, naked genii engaged in gathering the grapes into baskets; a goat, laden with panniers filled with the grapes, beneath which a tortoise is crawling; a cock pecks at a lizard; one of the genii rides on an eagle; peacocks and other birds, and a leopard and other animals, are also introduced[s].

In the last two specimens a symbolical idea may be attached to the sculptures, if regarded as Christian. The same remark may also be applied to the sculptures represented in Nos. 2917 and 2918, in which also small winged, naked genii are engaged in picking grapes from vines, and pressing them in a vat; one, as a goatherd, is milking his goat, whilst another carries its kid in his arms. In the centre, and at each end of the front, is a figure of the Good Shepherd, holding a sheep on His shoulders with one hand, the other supporting a short pedum. The same subjects are continued on the sides of the sarcophagus, as shewn in No. 2918. This sarcophagus is of large size, and is considered as of the third century. It is now in the Lateran Museum, and is stated to have been found near the gate of S. Sebastian[t].

[r] Figured by Aringhi, vol. ii. p. 157; Ciampini, vol. iii. pl. 31; Bottari, vol. iii. pl. 132; Visconti, *Museo Pio Clementino*, vol. vii. pl. 11, 12, c; Pistolesi, *Vatic. descr.*, vol. v. pl. 116; D'Agincourt, Sculpture, pl. 6, f. 2.

[s] Figured by Bottari, iii. pl. 19; D'Agincourt, Sculpture, pl. 6, No. 1.

[t] Figured by Bottari, and Garrucci, *Monumenti del Museo Lateranense*, pl. 49, fig. 1—4.

The position of this fine sarcophagus in the hall of the Lateran Museum, as well as one of its sides, is shewn in the general view in No. 2899, in which it stands the second on the left-hand side.

Specimens representing pastoral scenes, in which shepherds with their sheep are introduced, apparently without any intention of Christian symbolism, may be seen in the following photographs in Simelli's series, Nos. 18, 19, 20, 21, 24, 27, and 28; No. 20 being interesting from having a gigantic arm and hand introduced by the side of the Shepherd with the sheep on his shoulders, in the middle fragment; whilst on the right-hand fragment we have a shepherd milking a goat, seated under a sun-shade of wicker-work, such as may be seen affixed to the village carts coming into Rome at the present day.

No. 2903. In the upper right-hand figure of this photograph is seen an interesting series of representations of the Good Shepherd, and four male figures holding baskets of fruit, flowers, fishes, and apparently a hare, possibly intended as representatives of the seasons, or as types of abundance. Is this a Christian sculpture? The small adjoining slab also represents the Good Shepherd alone.

No. 2938 represents the sarcophagus of "Jvn. Jvliæ Jvlianeti Conjvgi," in the Lateran Museum, in which the Good Shepherd occurs in company with Noah in the ark; Jonah cast to the whale; a pastoral scene with sheep, (in allusion to the name MEIIIBIVS which occurs in the inscription), and a female figure with uplifted hands[u].

No. 2910 (upper figure). This is a representation of the cover of a sarcophagus of the fourth century, in the Lateran Museum, in which a highly-significant but very simple group is introduced. In the centre is a square space reserved for the name of the deceased, on either side of which stands a small figure, apparently of Christ, looking towards three sheep which approach Him, following each other, and each holding a circular wreath in its mouth, precisely as is seen in many of the mosaics of Rome and Ravenna. With this must also be contrasted the remarkable treatment of sheep in the spandrils of the arches of the tomb of Junius Bassus.

No. 2924. The upper figure represents the front of a sarcophagus in the Lateran Museum, in which the shepherd-like character of the

[u] Other representations of the Good Shepherd will be seen in No. 1810 (Catacomb of S. Calixtus); No. 2926 (Lateran Museum); No. 11 (Simelli's series, from the Palazzo Randanini in the Corso); No. 13 (Simelli's series, Catacomb of S. Calixtus); No. 31 (Simelli's series, Catacomb of S. Calixtus); No. 16 (Simelli's series, Catacomb of S. Calixtus); No. 23 (Simelli's series, Catacomb of S. Calixtus); all of which, from the other subjects introduced, may be regarded as Christian monuments, although in the two last-mentioned instances the Shepherd is aged and bearded.

Saviour is more distinctly illustrated than usual. In the centre stands the Saviour, clad in a tunic girt round His waist, and with a short cloak not reaching to the waist, and apparently with a nimbus round His head, resting with His left hand on a long pedum, His right hand extending downwards, and laid upon the head of a sheep standing at His side. On each side of the Saviour stand six Apostles, each having a sheep at his feet; the Apostle standing next to the right hand of Christ has a short beard and hair on the forehead (probably intended for S. Peter), whilst the Apostle at the left side of Christ has a bald head, and with equal probability may be intended for S. Paul. We have, therefore, here the scene of Christ's command to Peter to feed His sheep. At each end of the front the figure of Christ is repeated, as a shepherd, tending two or three sheep.

The last-mentioned photograph brings us to a considerable number of sarcophagi, in which the principal, or, indeed, the only subject represented, is the Saviour standing in the midst of His disciples. A number of these sarcophagi are figured in the great works of Aringhi and Bottari, but the majority of them being in the vaults of S. Peter's Basilica, they have not been photographed. Each of these presents certain peculiarities in the principal figures, to some of which it will be interesting to allude.

No. 451 B. The front of the sarcophagus of Petronius Probus (who belonged to the Anicia family), Prætorian Præfect, who died A.D. 395, in a small chapel at S. Peter's. In the centre, beneath a rounded arch supported by twisted columns, Christ is represented standing on a small mound, from which flow the four rivers of Paradise. He holds a tall gemmed cross in His right hand, the top of which rises to the height of His head, and in His left hand a partially-unrolled scroll. At the right hand of Christ stands a figure with hand upraised towards Him, evidently intended for S. Peter; and at His left side is another aged figure, with a bald head (S. Paul), holding a book in his hand. At each side of the central arch are two other arches, under each of which stand two disciples, all destitute of attributes. In the spandrils of the arches birds are pecking grapes in baskets. Each end of the sarcophagus contains three arches, under each of which two disciples are represented standing; and on the back, which is strigillated at the sides, Probus and his wife are represented standing hand-in-hand, with a disciple standing at each end[v].

[v] Figured by Bosio, pp. 49, 51, 53; Aringhi, i. pp. 281, 283, 285; Bottari, i. pl. 16, 17, 18; D'Agincourt, Sculpture, pl. 6, fig. 12—15; Appell, p. 12. A memoir on this sarcophagus was published at Rome in 1705, by Battelli.

In a sarcophagus in the church of San Apollinare in Classe, Ravenna[w], Christ is seated on a chair holding an open book in His left hand, whilst with His right hand He gives a roll to an aged apostle (S. Paul?), who approaches with covered hands. S. Peter approaches on the left side of Christ bearing a large cross resting on his shoulders, and holding a large key. The Saviour is of the very juvenile type, with a cruciform nimbus encircling His head. Four other apostles are stationed at the sides, two of whom hold wreaths. Several of these details appear to me to indicate a date not earlier than the seventh century.

No. 2677. The sarcophagus of the Prætor Titus Gorgonius, in the crypt of the cathedral of Ancona. In the centre the Saviour, in a spirited attitude, and with *a short beard* and long hair stands on a small mount, at the sides of which are a small male and female figure kneeling and embracing His feet. His right hand and arm are extended towards an aged bald disciple (S. Paul), who holds a partially-unrolled scroll in his hand, whilst His left hand holds a scroll which He presents to a disciple at His left side, who holds a gemmed cross (the top injured) on his shoulders; at each side, under rounded arches, stand four disciples, looking towards the Saviour. On the cover is the inscription, supported by genii, the birth of Christ, the visit of the Magi, the baptism, and four other figures, much mutilated[x].

No. 2909. A sarcophagus in the Lateran Museum, on which are sculptured the Saviour and six Apostles, each with a roll, standing under arches (alternately rounded and angulated), supported by twisted columns. Christ holds a roll in His left hand, the right being raised in benediction; He stands beside a tree, on which apparently a bird is sitting, which has been assumed to be the cock of S. Peter.

In the preceding sarcophagi we have seen that the sculpture was confined to the representation of a single subject, but in the great majority of these Christian tombs several separate Bible scenes are represented; indeed, in some of them, a number of Old and New Testament subjects are miscellaneously grouped together, occasionally in the most "admired disorder."

No. 2927; also Simelli's series, No. 15. One of the most simple and, at the same time, one of the most excellent of the Christian sarcophagi, in point of art workmanship, is one which now stands at the extremity of the hall of the Lateran Museum, under a marble canopy, as seen in No. 2899. The front is divided into seven com-

[w] Ricci, Ravenna Photographs, No. 67; Appell, fig. on p. 28.

[x] Figured by Corsini, *Relazione*, &c. Rome, 1756, plates 4, 5.

partments by eight beautifully-carved columns, upon which foliage and flowers are represented. In the centre, the youthful Christ is represented seated between two disciples, holding a long scroll in His left hand, the end of which is supported by another disciple with covered hands, who from his features and hair may be supposed to be S. Peter rather than S. Paul, who, with bald head, stands with uplifted hands on the right side of Christ, beneath whose feet is seen the bust of a youthful figure holding a large veil over his head. This figure has been regarded as a female (which the photographs clearly shew it not to be), and as a classical representation of the earth (Tellus) as the footstool of Christ; whilst by some writers it is considered as Uranus[y], with Christ seated in glory, or, indeed, as illustrating Christ's ascension to heaven. Four other disciples stand near; whilst at the left end of the front is represented the sacrifice of Isaac prevented by the outstretched hand of God: and the two right-hand spaces are occupied with figures of Christ[z] standing before Pontius Pilate, who is in the act of washing his hands, on which an attendant pours water. All these figures are admirably designed, and as excellently sculptured in high relief. The two ends, however, Nos. 443 and 444, are differently treated, being carved in very low relief; the backgrounds, enriched with groups of buildings, including a basilica and detached baptistery, of great architectural interest, one of which is surmounted with a monogram of Christ formed of a cross, with the upper limb looped like the top of a P. At one end is figured Christ predicting Peter's denial, the cock being mounted on the top of an Ionic column; the other end represents the woman with the bloody flux touching the hem of Christ's garment, and Moses striking the rock, one of the Israelites kneeling to catch the water. There is another figure standing at the end of this compartment, carved in high relief, who appears quite unconnected with the last-mentioned group, and holds a long conical vessel like an amphora, and looks towards the front of the sarcophagus, as if forming part of the Pontius Pilate group. It has been suggested, from this diversity of treatment, that these two end-pieces are portions of some other sarcophagus, which have been put together as now seen in the Museum. It will, however, be observed in the photographs that the same ornamental moulding extends along the

[y] This was indeed an ordinary classical mode of representing heaven, as seen for instance on the altar of Augustus in the Vatican Museum (Raoul Rochette, *Monum. in ed. d'Antiq. Odysséide*, pl. 69). Buonarotti, on the other hand, admitting the Pagan origin of the figure, regarded it as allegorically representing the waters of the firmament, the water-deities being thus treated by the Pagan artists (*Vet. Antich.*, p. 7, and *Medall. Antich.*, p. 27).

[z] Raoul Rochette has mistaken the youthful figure of Christ standing before Pontius Pilate for a disciple.

bottom of the front and ends[a]. This sarcophagus, of the fourth century, was discovered in the Campo Santo of the Vatican, and was then placed in the cloister of S. Andrea delle Valle, whence it was moved to the Villa Pamfili, and thence to the little church of S. Agnes in the Piazza Navona, whence it has lately been removed to the Lateran Museum; so that it has been known, in its present condition, for more than a century[b].

One of the most celebrated sarcophagi in Rome is that of Junius Bassus, who was præfect of the city in A.D. 359 (Eusebius and Upatius being consuls, and who died in the very year of his præfecture "ipsa præfectura urbi, Neofitus iit ad Deum.") It is now in the crypt of S. Peter's, so that no photograph has been obtained of it. Its front contains two rows of Christian subjects, in small compartments between classical columns, which in the lower row are united by alternately rounded and angulated arches, the rounded ones being surmounted by large birds, which appear to hover over the respective groups.

In the centre of the upper row is Christ seated between two Apostles, His feet resting on the large veil supported by the old and bearded bust of Uranus, as in the last-described example[c]. The other groups on the front are, 1. The sacrifice of Abraham prevented by the hand of God seizing the knife; 2. An aged figure with folded hands standing between two others, one of whom has taken hold of his arm. This has been regarded as the attendants expostulating with S. Peter after his denial of Christ, but both the cock and the female servant are wanting; 3. Christ (of the youthful type) standing between two attendants, before 4. Pilate, seated on a curule chair, with an attendant holding an ewer and basin; 5. Job, seated, his wife standing before him, significantly covering her nose with her cloak; 6. The Fall, Adam and Eve standing on either side of the tree, round which is twined the serpent,—a wheat-sheaf is placed at the side of Adam, and a lamb stands by Eve; 7. Christ riding into Jerusalem, with Zacchæus up the tree; 8. Daniel and the two lions (in D'Agincourt's plate the figure of Daniel is wanting; it has probably been restored since his time); 9. A group, in which an aged man (S. Peter?), with his hands bound behind him, is led away by two attendants.

[a] The shallow carving of the ends was perhaps executed afterwards.

[b] Figured by Bosio, pp. 85, 87; Aringhi, i. pp. 317, 319; Bottari, i. pl. 33, 34; D'Agincourt's figures, Sculpture, pl. 5, No. 1, 3, are very inaccurate and reversed (he distinctly misrepresents the figure beneath the feet of Christ as a female); Raoul Rochette, *Tableau des Catacombes*, pl. 7 and 8.

[c] Lady Eastlake miscalls this male figure, Tellus supporting the firmament, and raises an ingenious argument upon this misconception ("History of our Lord," i. p. 14); Mrs. Jameson had more properly regarded it as Heaven.

A very remarkable series of small symbolical figures are sculptured over the columns of the lower series of subjects. In all of these Christ is represented as a lamb performing various miracles,—1. Holding a rod, the Lamb touches a small figure in a tomb (the raising of Lazarus); 2. The Lamb stands before the open book of Law; 3. The Lamb places one of its fore-feet on the head of a still smaller lamb, on which rays descend from a dove in the clouds (baptism); 4. The Lamb holds a rod over three vessels (the miracle of Cana); 5. The Lamb strikes a rock with a rod, water gushing forth, which is received by other sheep (the miracle of Moses); 6. A group, nearly defaced. The ends of the sarcophagus are ornamented with pastoral scenes, representing, according to D'Agincourt, the four seasons [d].

No. 2900; also Simelli's series, No. 1. This is an example of a rather extensive series of sarcophagi, on which portrait-busts of the deceased are introduced in the middle of the front within a scallop-shell or circle. A cast of this sarcophagus has been presented by Mr. Parker to the Ashmolean Museum of Oxford. It was discovered in the cemetery of Lucina (Northcote says from San Paolo fuori Muri), from which it was moved to the basilica of S. Maria Maggiore, and thence to the Lateran Museum. Here two busts of men, past the middle age of life, are enclosed in the central ornamental shell, the remainder of the front being occupied with two rows of Scripture subjects, mingled together without any separation between them. In the upper row the youthful Christ, standing in front of the open door of a small temple-like tomb, with spirally twisted columns, directs the attention of a female (Mary or Martha) to its empty condition, indicating that Lazarus was already raised from the dead; 2. Christ with S. Peter and the cock; 3. Moses receiving the Law from the hand of God; 4. The sacrifice of Abraham prevented; 5. Pontius Pilate, seated on the veiled judgment-seat (together with Herod, who irresolutely turns away his face), about to wash his hands (Christ is here not represented). In the lower row is, 6. A group which has been described as Moses smiting the rock, which is represented to the left like the twisted stem of a tree,—the figure who stands pointing to it is not at all like Moses in the upper row, but is rather intended for S. Peter. His left shoulder is seized by

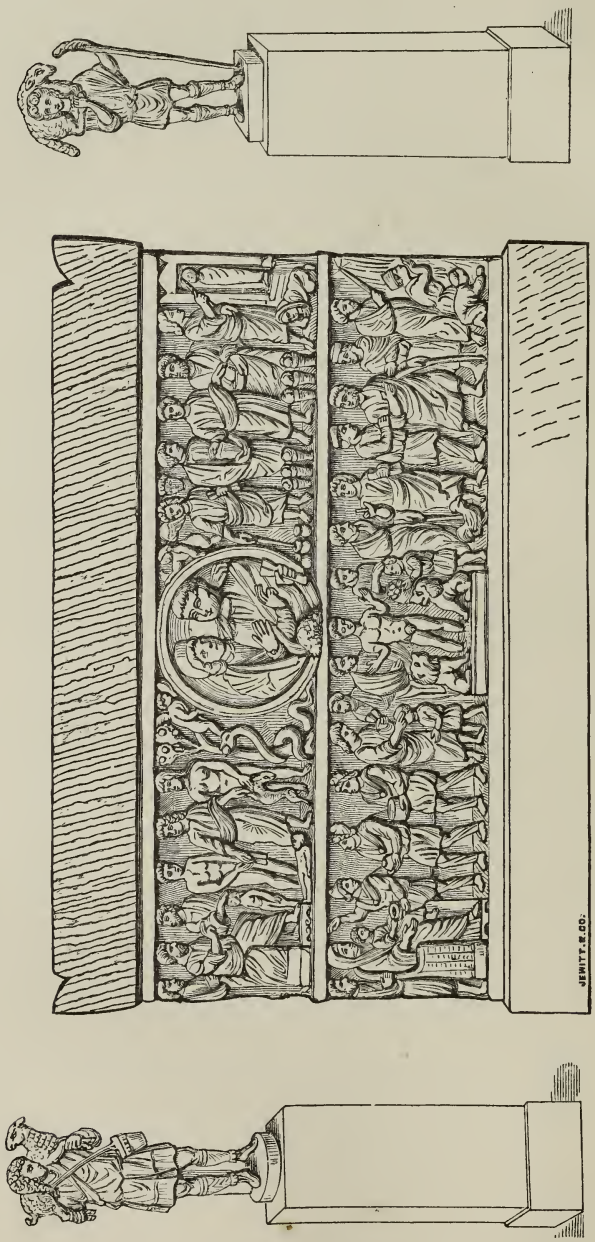
[d] Figured by Bosio, p. 45; Aringhi, i. 277; Bottari, i. pl. 15; D'Agincourt, Sculpture, pl. 6, Nos. 5—11; Du Sommerard, *Les Arts du Moyen-age, Album*, 1re ser. pl. 2; Kinkel, *Geschichte*, p. 163, 195, pl. 7, f. e.; Guhl and Caspar, *Denkm. d. Kunst.* ii. pl. 36, No. 8; Mrs. Jameson and Lady Eastlake, "The History of our Lord," i. oppos. p. 13; Lubke, "Hist. of Art" (Engl. Trans.), i. p. 310; Pistolesi, Vatican, ii. 19.

a soldier in a round flat-topped cap, at the side of whom stands, 7. A third younger figure (like that of Moses, and quite unlike that of Christ), expostulating with a second soldier. We have here an evident connexion intended between S. Peter and Moses, to which attention will be further directed in a subsequent passage. The group has been variously described as Christ (which the young figure certainly is not) preaching to the Jews; while Northcote interprets it as Christ or S. John engaging the attention of the satellites of Pilate. We have next, 8. Daniel and the lions, with Habakkuk bringing him food; 9. A group,—an aged man is seated reading from a scroll, which is held by a figure standing before him, a third figure, with a round flat-topped cap, stealthily looking on from behind a tree. This has been called a prophet prophesying, whilst Bosio considered it to be Moses giving the Law to the people, and the figure behind the tree, whose head appears in the branches, to be intended for Zaccheus[e]. Considering that this group occupies the centre of the lower row of a Christian sarcophagus, on which the raising of Lazarus is represented, may we not rather believe that it is intended to recall the sublime words of Job (ch. xix. 23—27), the figure standing behind the tree being intended for Elihu (ch. xxx. 11)? We have, lastly, 10. Christ curing the blind; and, 11. Blessing the loaves and fishes[f].

Nos. 2902 and 2903. The accompanying woodcut represents the largest Christian sarcophagus in the Lateran Museum, considered to be of the fourth century, and placed near the entrance of the hall, between the two statues of the Good Shepherd, above described. It was lately discovered at the basilica of S. Paolo f. m., and consists of two rows of subjects of equal size, the centre of the upper series being occupied by a circular disc, supported by two winged genii, and enclosing two unfinished busts. In the upper row (commencing on the left hand) is represented an aged male figure, seated upon a draped chair, with his fore hand raised in benediction. Behind the chair stands another aged male figure, and a third also aged, in front, looking towards the seated one. The right hand of this third figure rests upon the head of a small naked female figure, standing erect, another naked child-like figure lying on the ground in front. We have here, therefore, an evident representation of the Trinity in the act of creating the woman. This is the more interesting, as no painted delineation of the Trinity is known to exist

[e] This subject is also seen on the fragment of a sarcophagus in the Palazzo Corsetti, Simelli's series, No. 21.

[f] Figured by Bottari, vol. ii. pl. 49; Burgon, "Letters from Rome," frontispiece.



Christian Sarcophagus of the Fourth Century, in the Lateran Museum.

previous to the eleventh century[g]. The other subjects are Christ standing between Adam and Eve, giving a wheat-sheaf to the former and a lamb to the latter, who stands by the side of the tree, round which is twisted the serpent with the apple in its mouth; Christ with His rod, turning the water (in three pots) to wine; Christ blessing the loaves and fishes; and Christ raising Lazarus, with Mary at His feet. In the lower row are the three Magi presenting their gifts to the Holy Child, seated on the lap of the Virgin, who sits in a wicker chair (without any drapery over it), at the back of which stands a figure similar to that standing behind the chair in the upper series, and whom Mr. Northcote regards as the Holy Ghost, but whom I prefer to consider as Joseph; Christ curing the blind; Daniel and the two lions, with Habakkuk bringing him food (Bel and the Dragon, Apocr., v. 34); Christ with S. Peter and the cock; Peter seized (Acts iv. 3, or xii. 3), and Moses striking the rock, with two Israelites catching the water[h].

The most usual subject, however, met with on the Christian sarcophagi is the story of Jonah. See No. 2905; and Simelli's series, No. 6. Of this there is a very remarkable instance in No. 2905, the centre of the front of which is occupied by the great sea-monster, twice repeated; on the left side it is about to swallow Jonah cast out of the ship; on the right it is casting Jonah out of its mouth on to the shore, on which a snail, crab, and lizard are crawling; and lastly, Jonah is seen lying at full length, naked, under the gourd. At each end, below, are seen fishermen carrying on their occupations, one fishing with a rod; allegorical figures of the sun and wind are seen above the sail of the ship, and in the vacant spaces in the upper part of the scene are introduced small groups, of Noah in his box-like ark, with the dove, Moses striking the rock, the raising of Lazarus, the capture of Peter, and a Good Shepherd tending two sheep[i].

[g] These two little figures, one standing and the other lying on the ground, are repeated on several of the sarcophagi (Photogr. Nos. 2907 and 2912), in which the head of the lying figure is touched by the rod held by the juvenile Saviour, who in No. 2907 is accompanied by two aged male figures, whilst in 2912 one of the two attendants is aged and the other young. In 2904 Christ similarly touches the head of a child lying on the ground, but here is no standing infant, and we therefore may here see the miracle of the youth raised to life. On the other hand, in Phot. No. 2915, a small child stands at the side of the youthful Christ, whose right hand is raised in the act of blessing. S. Matth. xix. 13—15.

[h] Described in Ricci's *Storia d'Architettura in Italia*, i. 54; Northcote and Brownlow, *Rom. Sotter.*, p. 297, and plate 19; Martigny, *Dictionn.*, p. 597, with small woodcut; Appell., "Mon. of Early Christian Art," p. 16 (fig.), and 17.

[i] Figured by Aringhi, i. p. 335; Bottari, i. pl. 42; D'Agincourt, Sculpture, pl. v. fig. 6 (very incorrect, and reversed); Appell, p. 19.

It is not to be supposed that the celebrated Labarum of Constantine, with its so-called Chi-rho[j] monogram of the name of Christ, ☧, would not be met with on those Christian sarcophagi sculptured after the emblem became an acknowledged mark of Christianity. We accordingly see it on two sarcophagi (No. 2929 and 2930, the latter also in Simelli's series, No. 10), both in the Lateran Museum, in each of which it is surrounded by a wreath of glory, and supported upon a cross, on the arms of which two doves are seated, and below which the two guards, who were appointed by Constantine daily to guard the imperial sacred standard, are stationed. In No. 2930 we have the very rare representation of Christ crowned with thorns by a soldier in a helmet, by whom He is also carried before Pontius Pilate, who is preparing to wash his hands; and is led off to execution, carrying His cross[k].

An interesting list of the sacred subjects represented on fifty-five sarcophagi, arranged in the Museum of S. John Lateran, has been drawn up by Mr. Burgon, together with an indication of the number of times in which each subject is repeated. The second series of numbers given below represents the number of times in which each is represented in the engravings of the forty-eight sarcophagi in the great work of Bosio, as given by Northcote and Brownlow, thirty of which were found in the crypts of the Vatican :—

1. The history of Jonah, 23, 11.

2. Moses (or, as it would occasionally appear, Peter) smiting the rock, often with the Jews stooping down to drink the water[l], 21, 16.

3. Christ blessing the loaves and fishes, 20, 14.

4. The apprehension of S. Peter by one or more soldiers, or Jews, who wear round flat-topped caps (Acts xii. 3). This group is in many instances placed in immediate connexion with the striking of the rock by Moses. Mr. Burgon gives this as the apprehension of Christ, but the aged figure of the captive militates against such an interpretation. He also says that he was informed that the peculiar cap of the captors indicated them to be Jews, 20, 14.

[j] More properly *chi-rho-iota*, since the lower part of the straight stroke of the P below the cross of the X represents the I, being the third letter of the name of XPICTOC (*Christos*). Other instances of the Christian monogram occur in Bottari, plates 30, 35, 37, and 136, and on many of the early Christian monuments at Ravenna.

[k] Figured by Northcote and Brownlow, *Roma Subterr.*, p. 307; Appell, p. 21. There is a cast of it in the Christian Museum of Berlin, established by Dr. Piper.

[l] No. 2935, from a fragment in the Lateran Museum, gives this group in connexion with No. 4, the apprehension of S. Peter, in both of which the chief actor is evidently intended for the same personage. See also D'Agincourt, Sculpture, pl. v. fig. 7, in which the figures are reversed.

5. Christ curing the blind man (who appears as a small figure) by touching his eyes, 19, 11.

6. The miracle of Cana,—Christ extending a rod over two, three, four, five, or six waterpots, 16, 8.

7. The raising of Lazarus, who stands as a small mummy-like figure at the door of a little temple, towards which Christ extends His hand or His rod, 16, 14.

8. Christ with the cock, foretelling the denial of S. Peter, 14, 8.

9. Daniel standing between two lions; in many cases Habakkuk approaches with a basket of loaves, 14, 7.

10. The cure of the paralytic, who is generally represented as a small figure bearing his sofa-like bed on his shoulders, 12, 7.

11. The creation of Eve, by an aged figure of the Creator[m], 11, 2.

12. The sacrifice of Abraham stopped by the outstretched hand of God. In several instances, the left arm of Abraham is also held by an attendant male figure (Phot. Nos. 2913 and 2914), 11, 9.

13. The adoration of the Magi, 11, 8.

14. The temptation of our first Parents, the serpent twined round the tree of knowledge; Adam often accompanied by a sheaf of wheat, and Eve by a lamb, 10, 14.

15. Christ curing the woman with the bloody flux, who kneels and touches the hem of His garment, 8, 9.

16. The Good Shepherd, 6, 9.

17. Christ riding on the ass into Jerusalem, the people spreading their garments and branches in His way; Zaccheus often mounted on the tree; the little foal sometimes seen running at the side of its mother, 6, 8.

18. Noah standing in a little square box-like ark receiving the dove, 5, 6.

19. Christ before Pilate, who is often represented as washing, or preparing to wash, his hands, and who is occasionally accompanied by a second seated figure, who may be assumed to be Herod[n], 5, 6.

[m] In some instances more than one figure appears as in the act of creation, and in one instance, in which two supplemental figures are introduced, they have been considered as representations of the Persons of the Trinity. I am inclined to consider that occasionally, at least, they are simply introduced by the sculptor to fill up the vacant space. In like manner, in some of the groups of the Magi, a supplemental figure is seen, who has been assumed to be a fourth wise man from the East; and in many of the sarcophagi, the head of a spectator is regularly made to alternate with the heads of the principal figures, so as to fill up the vacant spaces.

[n] This is especially the case in the sarcophagus figured by Bottari, i. pl. 22.

20. Adam and Eve receiving the wheat-sheaf and the lamb from the Saviour, 4.

21. Moses receiving the Law from the outstretched hand of God, 4, 6.

22. The Three Children (wearing Phrygian caps) appear standing in the attitude of prayer among flames issuing from a low furnace, the fire stirred, in one case by an attendant, and faggots brought to it on another sarcophagus, both figured by Bottari, pl. 87 and 169, 4, 3.

23. Christ bearing His cross, 3.

24. Moses putting off his shoes (Phot. No. 2920), 2, 2.

25. The translation of Elijah to heaven in a quadriga, his mantle caught by Elisha and the two little sons of the prophets, or rather the mocking children with a bear (Phot. No. 2932), 2, 3.

26. The Nativity of Christ, with the ox and ass, 1, 4.

27. Christ crowned with thorns, 1, 1.

In addition to the above, there are several subjects of much interest, which, from their rarity and curiosity, it is desirable to notice.

The representation of Christ standing on the holy mountain, from which issue the four rivers of Paradise, in the midst of His disciples, one of whom often holds a gemmed cross on his shoulder, whilst another holds a roll, has been above described.

The juvenile Christ, standing, with His feet on the lion and adder, occurs on a sarcophagus in San Nicolo at Ravenna[o].

The Last Supper, under the guise of a Pagan agape, or love-feast, is seen on a considerable number of sarcophagi, where the guests are seated at a semi-circular table, the loaves of bread generally being marked with a cross[p] (Phot. Nos. 2928, 2930, &c.; Simelli's series, Nos. 47, 54).

The vision of Ezekiel is also represented on two or three sarcophagi, the Saviour standing in the act of raising several small dead figures lying on the ground, some of them more or less shrivelled[q] (Phot. No. 2921).

Daniel feeding the dragon or serpent, as described in the apocryphal story of Bell and the Dragon[r] (Phot. No. 2920).

[o] Ricci's Ravenna Series.

[p] See Nos. 2929, 2930; also Simelli's Series, Nos. 23, 54, 47.

[q] Bottari, pl. 38, 134 and 195; Aringhi, i. 527; D'Agincourt, Sculpture, pl. viii. f. 3.

[r] Bottari, i. pl. 19. Bosio, Severanus, and Aringhi, were unable to explain this curious sculpture, the latter adding, "ne Apollo quidem ipse nimis prompte divinaverit" (*Rom. Subt.*, lib. ii. cap. 10, p. 288). Mattei, however, gives the true interpretation of it (*Veron. Illustr.*, pl. 3, cap. 3; and Bottari, i. p. 69). The apocryphal subjects were favourite ones with the early sculptors.

Susanna between the two elders occasionally appears, although in some instances the figure of a female in the act of prayer, between two male persons, may more fitly be considered as representing the female deposited in the sarcophagus. In the Brescia casket, described below, the group is, however, clearly identified as Susanna and the Elders by the adjoining scene, where she is led off to judgment.

Pharaoh and his host perishing in the Red Sea[s] (Phot. No. 2933).

The offerings of Cain and Abel[t] (Phot. Nos. 2908, 2910).

Christ and the woman of Samaria at the well[u].

The Baptism of Christ[v] (affirmed by Messrs. Northcote and Brownlow never to occur on the sarcophagi), Phot. 2677 and 2919.

Christ raising the dead daughter of Jairus out of a sarcophagus[x], (Phot. Nos. 2919 and 2920).

Christ curing the sick man let down on a bed from the roof by ropes[y] (Phot. No. 2906).

We may lastly mention the interesting sarcophagus from the catacomb of S. Helena, figured by Fabretti[z], on which a Christian sculptor has represented himself in the act of completing a sarcophagus, surrounded by his assistants, ΑΓΙΟC ΘΕΟCΕΒΕC ΕΥΤΡΟΠΟC ΕΝ ΙΡΗΝΗ, &c., with the dove and olive-branch in the corner.

In the excellent little manual of Dr. Appell above referred to, will be found a condensed account of many Christian sarcophagi preserved in the churches and museums of many of the cities of Italy, France, and other parts of Europe; Ravenna, Arles, and Marseilles being especially rich in these early specimens of art.

[s] Bottari, i. pl. 40 and 194. The same subject also occurs on a fine sarcophagus at Spalato, in Dalmatia, engraved in the *Jahrbuch* of the Austrian Central Commission, pl. 18; and also on a sarcophagus in the rich museum at Arles.

[t] Aringhi, ii. p. 167; D'Agincourt, Sculpture, pl. viii. f. 5.

[u] Bottari, pl. 137; Aringhi, i. 297; D'Agincourt, Sculpture, pl. viii. f. 9.

[v] Bottari, pl. 193.

[x] Ibid.

[y] Bottari, i. pl. 39.

[z] *Inscr. Antiq.*, p. 587; and D'Agincourt, Sculpture, tab. viii. fig. 19.

IVORY CARVINGS.

By Professor Westwood.

It is only during the last few years that any attention has been directed in England to the value of ivory carvings, as illustrations of art, extending in an unbroken series for nearly 3000 years, commencing as it does with specimens dating B.C. 980, the period of the twenty-first dynasty in Egypt. It does not enter into the object of the present work to give any detail of the valuable series of Assyrian ivories, collected by Messrs. Layard and Loftus, now in the British Museum; nor of those fewer Egyptian specimens which have survived to our times; but we know from the gorgeous description of the Temple of Solomon [a], and of the great throne of ivory overlaid with gold, and of the employment of this material, intermingled with gold and silver, in the decoration of couches, chairs, and beds [b], as well as from the Homeric poems, that ivory was greatly prized and used in the East previous to the Christian era.

None of these larger objects, including the great Chryselephantine statues, have survived to our days, but numbers of smaller works have been preserved, owing, as they do, their value, not to the intrinsic worth of the material itself, like gold or silver objects, but to the art-workmanship bestowed upon it.

It is to this circumstance especially that we now possess so valuable a series of sculptures during the long period between the third and fourth, and the twelfth and thirteenth centuries of the Christian era; during which, as noticed in our article on the Sarcophagi, scarcely any stone monuments have been preserved. These ivory sculptures are moreover of the greater interest, partaking, as it were, both of the nature of sculpture and painting, owing to their being generally carved in low relief, and thus as illustrative of the decline and fall of Western art; as being the principal monuments (except the miniatures in MSS.) in which the artistic hagiology of the East is recorded; as presenting the most complete picture of the Carlovingian escape from tradition; and as the most copious commentary on the spiritual and romantic life of the Middle Ages, which the art of the sculptor has bequeathed to us. Collections of carved ivories are of the highest value.

In the northern room of the long gallery of the Vatican Library,

[a] 1 Kings ch. x. [b] 1 Kings xxii. 29; Amos iii. 15; Psalm xlv. 8.

in the British Museum, the Barberini Palace, and (to a smaller extent) in the Museums of Naples and Florence, are preserved numbers of specimens of Pagan, i.e. Classical Roman Ivories.

The collection of secular ivories in the Vatican Museum is the most important in existence, consisting of figures of divinities and other classical personages, some in the highest style of art. One of these represents Jupiter seated on the back of an eagle, with extended wings, attended by two genii, one of whom holds a vase to the eagle; another, a figure of Jupiter, attended by two female figures; and a splendid head of Jupiter; Venus seated, with an eagle standing in her lap, and Cupid to the left; a piece about 2½ ins. square, with a remarkably fine eagle; another eagle, with half-expanded wings, is admirably designed; a very beautiful statuette of Diana holding a bow, starting with her hound for the chase; Mercury holding the thyrsus; a grand head cut out of a solid block of ivory (6 ins. high by 5 ins. broad), with an extremely beautiful profile, the eyes (originally doubtless of silver) now being empty; a grand bust of Minerva in scale armour; portions of a remarkable triumphal group, with a car drawn by four horses, in very high relief, closely resembling the bas-relief of Marcus Aurelius on the stairs of the Capitoline Museum; together with numerous groups of satyrs, nymphs, fauns, and winged genii, some of them entirely in the style of the sculptures of the sarcophagi.

The collection of Classical ivories in the British Museum also contains some precious examples, including a statuette of Hercules taming a horse; beautiful heads of Apollo and Diana, the latter with the hair tied in a knot behind; a grand head of Bacchus crowned; a small bust of an emperor; a horse's head, about 2 ins. long, of great force; two lions biting each other's shoulders, carved with much spirit, &c.

In the Fejérváry collection of ivories, purchased by Joseph Mayer, Esq., of Liverpool, and by him presented to the museum of that city, are preserved various small objects of sculptured ivory of the Classical period, one of which is a plaque, about 6 ins. high by 4 wide, on which is rudely incised a figure, with large wings, closely cut hair, and flying drapery, carrying a hare, as the symbol of winter.

The British Museum also possesses a remarkable pierced plaque, representing Bellerophon on his winged horse, attacking the Chimæra, about 8 ins. high by 4 wide.

The fine mythological statue of Panthea, standing erect amongst foliage, entirely undercut, is one of the gems of the museum of the Hotel Cluny, Paris. It is about a foot high, and is carved in very

high relief in the round part of an ivory tusk. The same treatment is found in the six grand ivory sculptures affixed to the silver pulpit of Aix-la-Chapelle, four of which represent mythological subjects, whilst two contain figures of an emperor, standing, armed with shield and spear in one piece, the other representing him on horseback spearing a panther[c].

The most important of the ivory works of Roman art which have survived to our times are, however, the consular and imperial diptychs, as they have been generally termed. These are oblong plates of ivory, in pairs, varying from 12 to 15 ins. in height, and from 4 to 6 ins. wide, sculptured on the outside, and fastened together with hinges on one of the longer margins, the inner surface of each being slightly excavated, except along the outer edges, which form a ridge all round the piece, within which a coating of wax was laid, upon which the possessors were accustomed to write with the point of the style, the blunt end of which was employed to obliterate the writing when no longer required.

Of these Roman diptychs, containing representations of a mythological character, a few have been preserved, amongst which are especially to be mentioned the two leaves in the Fejérváry collection above mentioned, representing Æsculapius leaning upon his club, round which a serpent is entwined, attended by his diminutive genius Telesphorus; and on the other tablet Hygeia, with a chaplet in her hair, leaning against a tripod, round which coils a serpent, raising its head to the right hand of the goddess, who offers it an almond-shaped fruit: at the feet of the goddess stands Cupid with his quiver and bow, but destitute of wings[d].

In the fine work of Gorius[e] is represented the Diptychon Meleretense, of great beauty, inscribed "Nicomachorum . Symmachorum," after the Roman families of those names, in honour, probably, of a marriage between whom it was carved. Each leaf contains the elegant figure of a priestess standing before an altar. Of the two leaves, one, in a very dilapidated state, is now preserved in the museum of the Hotel Cluny; whilst the other, and far more beautiful leaf, has been obtained by, and now graces the museum of South Kensington, purchased at the price of £420. The photograph of

[c] These ivories have been well figured by Messrs. Cahier and Martin (*Melanges Archæologiques*), and by Herr Aus m'Weerth in his gigantic work on the Ecclesiastical Antiquities of the Rhine district.

[d] Figured by Gorius, *Thesaurus Diptychorum*, iv. pls. xx and xxi; "Art Treasures of Manchester Intern. Exhibit.," pl. i. p. 1, 2nd leaf; Pulszky, "Descr. of Fejérváry Ivories," frontispiece; Labarte, *Handb.*, pp. 36, 425.

[e] Vol. i. pl. vi.

it, given in Mr. Maskell's Catalogue of that collection, shews how very incorrect and inadequate are the figures of Gorius.

Other fine mythological diptychs of the Roman period are preserved in the Bibliotéca Quiriniana, at Brescia (Hippolytus and Phædra); the Treasury of the Cathedral at Monza (a Poet and a Muse); the Library of S. Gall (rude combats of Amazons and Warriors); the great Library of Paris (the diptych of Sens, with the triumph of the Juvenile Bacchus and Diana Lunifera, and the diptych of the six poets inspired by six muses).

In the consular period, it became the custom for the newly-elected consuls to present these diptychs to senators[f], and hence we may suppose that we have before us, in those which have survived to our days, examples of the best workmanship of the period; nor can this be doubted, when some of these (or casts of such of them as may be obtained in the valuable Series of Casts published by the Arundel Society) are carefully examined.

The consular diptychs contained the *Fasti Consulares*, or acts of the consuls, from L. Junius Brutus down to the donor whose portrait was represented, or name inscribed, on the outside of the two leaves of the diptych; on this account they are of the highest importance in the history of art, being thus dated examples, each bearing the name of the consul; and the joint names of the two consuls having been used to designate the year, in preference to reckoning by the years of Rome. One cannot, therefore, help smiling at Dr. Dibdin's remark respecting the diptych of Anastasius, in the Paris Bibliothèque: "Some of these bindings (among which I include diptychs) may be as old as the eleventh, and they have been even carried to the tenth century; but the latter is very problematical[g]."

The following is a list of all the diptychs which can be assigned, either absolutely or with reasonable conjecture, to different consuls. It is compiled, with further additions, from a memoir which the writer presented to the Ashmolean Society of Oxford in 1862, and is more complete than any hitherto published :—

1. M. Julius Philippus Augustus. One leaf in the Fejérváry Collection at Liverpool[h], A.D. 288.

2. M. Aurelius Romulus Cæsar. One leaf in the British Museum[i], A.D. 308.

[f] Thus, upon the diptych of Flavius Petrus we find an inscription,—

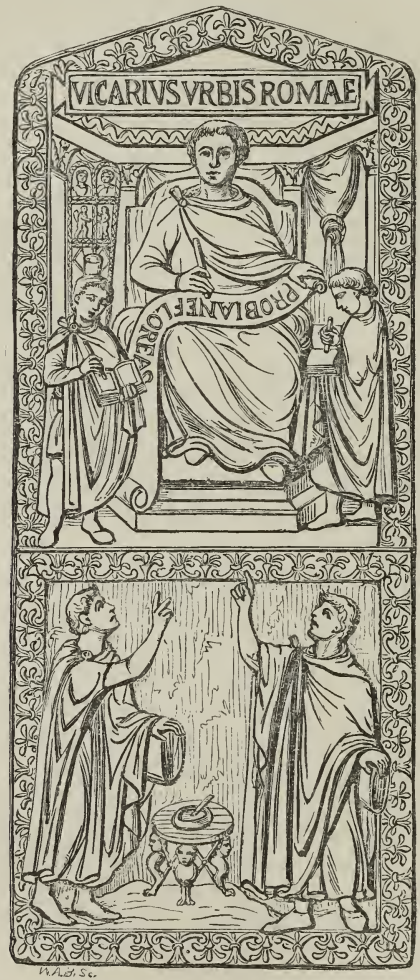
"Munera parva quidem pretio sed honoribus ampla,
Patribus ista meis offero consul ego,"—

indicating the donation of the diptych to the Senatorial fathers.

[g] *Bibl. Jour.*, ii. p. 146.

[h] Figured by Millin, vol. i. pl. xxiv. fig. 3; "Art Treasures, Manchester, Sculpture," pl. i. f. 3.

[i] Figured by Gorius, *Thes.*, i. tab.



Back Leaf of the Diptych of Rufius Probianus, A.D. 322. (Kunst Kammer, Berlin.)

3. Rufius Probianus. Both leaves in the Kunst Kammer, Berlin[k], A.D. 322. Each leaf of this very interesting diptych is divided into two compartments, in the upper of which the Consul is seated, with a scribe standing on each side of him; on the front leaf he holds a roll in his left hand, and has the right hand raised as in the act of benediction. In the back leaf his cloak is fastened with a large fibula, and in his left hand he holds a long scroll inscribed PROBIANE FLOREAS, and a style in the right hand. Below are represented on each leaf two priests standing near a tripod altar. The inscription extending across the top of both leaves is to be read, RUFIUS PROBIANUS V.C. VICARIUS URBIS ROMÆ. (See the woodcut on the opposite page.)

4. Anicius Probus. Both leaves in the Treasury of the Cathedral of Aosta[l], A.D. 406.

5. Flavius Felix. One leaf in the Bibliothèque, Paris[m], A.D. 428.

6. Valentinian III.[n] Both leaves in the Treasury of the Cathedral of Monza, A.D. 430.

7. Flavius Areobindus. Both leaves in the Trivulci Collection, Milan[o], A.D. 434.

8. Flavius Asturius. One leaf in the Royal Library of Darmstadt[p], A.D. 449.

9. Flavius Ætius. Both leaves in the Treasury of the Cathedral at Halberstadt[q], A.D. 454.

10. Narius Manlius Boethius. Both leaves in the Bibliotéca Quiriniana, at Brescia, A.D. 487.

11. Theodorus Valentinianus. Both leaves in the Kunst Kammer, Berlin[r], A.D. 505. This diptych contains, on each leaf, a bust of the Consul in rich robes, holding a sceptre of the *mappa circensis*, or handkerchief used for giving the signals for the games of the circus; and scrolls, leaves, and fruit are carved on the open space of the diptych; at the top are three circular discs, containing busts of the Emperor and Empress, with that of the Saviour in the middle.

xix.; D'Agincourt, Sculpture, pl. xii. fig. 12.

[k] Figured by Westwood, "Proc. Ashmol. Soc.," June, 1862, pl. oppos. p. 130.

[l] Figured by Aubert, *in Rev. Archæol.*, N. Ser., vol. v. pl. 3; Gazzera, *Mem. Acad. Turin*, 1834.

[m] Figured by Gorius, *Thes. Dipt.*, i. tab. ii.: Lenormant, *Tresor de Glyptique*, ii. pl. 12.

[n] So attributed by Count Pulszky, but Mr. Oldfield suggests that it may be given to Valentinian II., in which case the date would be about A.D. 380. The earlier date is assumed to be supported by the great beauty and admirable execution of the diptych.

Figured by Gorius, *Thes. Dipt.*, ii. pl. 7; Labarte *Arts industr. Album*, pl. 2.

[o] Figured by Gorius, *Thes. Dipt.*, ii. tab. xviii.

[p] Ibid., vol. i. pl. 1.

[q] Figured in Mittheil's *Central-Commission, Vienna*, vol. xv. 2 plates; Kugler, *Kl. Schrift*, i. 135.

[r] Figured by Gorius, *Thes. Dipt.*, i. pl. iv., v.

Front Leaf of the Diptych of Theodorus Valentinianus, A.D. 505. (Kunst Kammer, Berlin.)

At the bottom of each leaf two youths are engaged in emptying money-bags, other prizes of the games lying on the ground. (See the woodcut on the opposite page.)

12. Flavius Dagalaiphius Areobindus. Two leaves of one diptych at Lucca[s]. Two leaves of a second diptych in the Museum at Zurich[t], and one leaf of a third in a private collection at Dijon[u]. A single leaf of a fourth diptych of Areobindus was also contributed to the Leeds Exhibition in 1868, by A. Joseph, Esq., hitherto unpublished and unfigured, the lower part representing the arena of the circus, with men in baskets attacked by bears, A.D. 506.

13. Flavius Taurus Clementinus. Both leaves in the Fejérváry Collection, Liverpool Museum[x], A.D. 513.

14. Flavius Petrus Justinianus. One leaf, Bibliothèque, Paris[y]; two leaves of a second diptych in the Trivulci Collection, Milan[z], A.D. 516.

15. Flavius Anastasius Paulus Probus Pompeius. One leaf at Berlin[a], the other leaf in the South Kensington Museum[b]. Both leaves of a second diptych in the Bibliothèque, Paris[c], and one leaf of a third diptych at Verona[d], A.D. 517.

16. Flavius Paulus Probus Magnus. Two leaves of different diptychs in the Bibliothèque, Paris[e]; another leaf, so attributed, in the Fejérváry Collection, Liverpool Museum[f], A.D. 518.

17. Flavius Anicius Justinus Augustus. One leaf in the Royal Museum, Vienna[g], A.D. 519.

18. Flavius Theodorus Philogenus. Both leaves in the Bibliothèque, Paris[h]; one leaf, of doubtful authenticity, in the Fejérváry Collection[i], A.D. 525.

19. Flavius Anicius Justinianus Augustus. Possibly the other leaf of No. 17[k], A.D. 528.

20. Rufinus Orestes. Both leaves in the South Kensington Museum[l], A.D. 530.

[s] Figured by Gorius, *Thes. Dipt.*, i. pl. viii.

[t] Ibid., i. pl. vii.; and *Vogelin in Mitth. Antiq. ges. Zurich*, vol. ix.

[u] Figured by Gorius, *Thes. Dipt.*, i. tab. 1 bis; D'Agincourt, Sculpture, pl. xii. fig. 11.

[x] Figured by Gorius, *Thes. Dipt.*, i. pl. ix. bis and x. bis; "Art Treasures, Manchester, Sculpture," pl. i. f. 1 and 2.

[y] Figured by Millin, vol. i. pl. xix. fig. 2.

[z] Unfigured.

[a] Figured by Gorius, *Thes. Dipt.*, i. pl. xi.

[b] Ibid., l. c.

[c] Ibid., i. pl. xii.; Lenormant, i. pl. xvii.

[d] Figured by Gorius, *Thes. Dipt.*, ii. tab. xiii.

[e] Ibid., ii. pl. 14, and ii. pl. 2; Lenormant, *Tresor de Glypt.*, ii. pl. 54.

[f] Unfigured.

[g] Figured by Gorius, *Thes. Dipt.*, ii. pl. viii.: D'Agincourt, Sculpture, pl. 12, f. 5.

[h] Figured by Gorius, *Thes. Dipt.*, ii. tab. xv.; Lenormant, *Tresor*, ii. pl. 53.

[i] Unfigured.

[k] Figured by Gorius, *Thes. Dipt.*, ii. pl. xi.

[l] Ibid., ii. pl. 17.

21. Anicius Faustus Albinus Basilius, consul of Constantinople. One leaf in the Uffizi, Florence. Portion of the other leaf in Brera, Milan[m], A.D. 541.

It is remarkable that we have in the last diptych a memorial of the last of the long and illustrious line of Eastern consuls. After Basilius, the emperors of the East took the title of Consul, until at last it fell into oblivion. (The last consul of Rome was Decimus Theodorus Paulinus, A.D. 536.) It is also remarkable that not one of the consular diptychs is preserved in the Vatican Museum. The Barberini Palace, however, possesses a beautiful specimen of ivory Roman carving, composed of several pieces, united so as apparently to form a book-cover. In the centre is represented an emperor, conjectured to be intended for Constantius, riding on a splendid horse gaily caparisoned, his right foot supported by a seated female, with fruit in her lap, and the spear in his right hand, by an attendant; a winged figure of Victory occupies the upper angle of the piece, and a smaller figure of Victory is also held by another attendant at the left side of the piece; across the top, within a circular tablet, supported by two winged genii, is a bust of the Saviour, young and beardless, destitute of a nimbus, in the act of benediction in the Byzantine manner (with the first, second, and fourth fingers extended), holding a sceptre, surmounted by a ball and cross; a crown is placed near His right shoulder, and figures of the sun and moon over His left. Across the lower part of the piece a group of tributary figures bring ivory tusks and other treasures, which are offered to the emperor by a winged genius. The execution of this piece is quite masterly, and no hesitation has been felt in referring it to the fourth century.

There is, of course, very considerable difference in the execution of these works of art, some of the later of which are comparatively rude, the figures being very stiff, and their proportions very short and thick. Some of the earlier ones are, on the contrary, of most excellent design. Sir Digby Wyatt has pointed out another distinction which appears to prevail between the diptychs of the West and East; thus, in the former, "the consul is generally seen standing, whilst in the Eastern, he is comfortably seated in the *sella curulis*, or chair of state. It may further be remarked, that in point of artistic merit, the Eastern are generally superior to the Western; yet in the former we may already trace the antique element dying out, and being gradually replaced by those features of conventionality which we shall subsequently meet with, asserting an in-

[m] Figured by Gorius, *Thes. Dipt.*, ii. pl. xx and xxi.

dependent style of their own." Thus, on the diptych of Anastasius (consul of the East, A.D. 517), the consul is seated between allegorical figures of Rome and Byzantium, with the amphitheatre below, in which men are thrown in baskets to be attacked by bears. "In the rigidity of the principal figure, that of the consul, and its unmeaning head, may be traced the loss of antique skill in depicting human life, while in the elaborate seat, and rich embroideries of the consular robes, the footstool, and the chair-cushion, may already be recognised that tendency to florid ornamentation, which formed the basis of the style subsequently famous as Byzantine[n].

As representations of costume, as well as of the manners of the period, these ivories are of inestimable value. One of these is the uninscribed leaf of a diptych, which has caused much discussion amongst antiquaries, it having been assigned to the third as well as to the sixth century; but which the writer is rather disposed to place at the end of the fourth century, and to regard as a memorial of the re-erection of the Egyptian Obelisk, placed by Constantine in the centre of the Hippodrome of Constantinople, afterwards thrown down by an earthquake, and re-erected by Theodosius in the place where it still stands. Across the upper part of the leaf is the mutilated inscription (LA)MPADIORVM, beneath which three personages are seated in a latticed gallery, surveying a race between four *quadrigæ* around an area, in the centre of which is erected an Egyptian obelisk. Hence Pulzsky considered it as a memorial of the secular games established in A.D. 248, agreeing also in the general arrangement of the piece with the also uninscribed diptych of Philip the Arab, than which, however, it is infinitely inferior in point of workmanship; whilst others assigned it to the Consul Lampadius, A.D. 530, a date which is negatived by the entire character of the piece, as well as by the fact that in the four sides of the base of the Egyptian column in the Hippodrome, the Emperor Theodosius, A.D. 380, is seated, surrounded by attendants distributing rewards, standing behind a latticed gallery, the ornaments of which exactly correspond with those of the lattice-work of this diptych[o].

A certain number of diptychs, or leaves of diptychs, remain unnoticed, which are destitute of inscriptions, described in the works of Gorius, Pulzsky, &c. Amongst the consular diptychs has also been placed the second diptych of the Treasury of the Cathedral of Monza, which on one of its leaves represents a figure standing,

[n] "Lecture on Sculpture in Ivory," p. 7. (Arundel Society.)

[o] Figured by Gorius, *Thes. Dipt.*, ii. tab. xvi.; Seroux d'Agincourt, Sculpture, pl. xii. f. 9.

wearing the consular *lorum*, and holding the *mappa circensis* in his upraised right hand, whilst his left hand holds a sceptre, surmounted with a ball and cross; on two tablets resting on the capitals of the lateral columns is inscribed SCS. GREGORIVS, and on a label above his head is also inscribed—

+ GREGORIUS PRESUL MERITIS ET NOMINE DIGNUS
UNDE GENUS DUCIT SUMMUM CONSCENDIT HONOREM.

The other leaf is similar in general arrangement, but the figure is here seated on a beautiful *sella curulis*, holding the *mappa circensis*, and a sceptre with a foliated top. The two tablets here bear the inscription DAVID REX [p]. By Gorius and others it has been assumed that these figures represented consuls, and that the inscriptions have been recut to fit them for an ecclesiastical purpose. Not only, however, are the figures entirely unlike those of any known consular diptych, but their details are of a later character, and from a careful examination of the original ivories, the writer is able to affirm that the inscriptions have not been recut.

This Monza diptych brings us to the Christian series of ivory carvings, although it is to be observed that upon several of the consular pieces the great emblem of Christianity, the cross, was exhibited; whilst in the Aosta diptych the consul is represented as holding the labarum of Constantine, with the Chi-rho-monogram of Christ; and on the Berlin diptych of Theodorus, the bust of Christ is introduced above the head of the consul.

There is an interesting series of Christian ivories in the room at the southern extremity of the long gallery of the Vatican Library. It is, however, much to be regretted that some of the most imposing of these productions are modern antiques; an opinion which the writer formed from a careful inspection of them, and from a series of photographs of most of them obtained from Sign. Simelli; and which he is not surprised to find has been confirmed by the observations of Monsignor X. Barbier de Montault, in his Catalogue of the Simelli series of photographs.

These objects were more especially used as ornaments of the covers of the books of the Gospels, or of especial works of devotion. One of the noblest of these beautiful works of art in the Vatican, is the great book-cover, with the figure of the youthful Christ treading on the lion and adder [q]. In the minor groups there is a complete identity with the workmanship and designs of the best of the Christian sarcophagi. Another book-cover, by the same artist,

[p] Figured by Gorius, *Thes. Dipt.*, ii. pl. vi.

[q] Ibid., iii. pl. iv.

has been recently obtained by the South Kensington Museum, at a cost of £588. Here the Virgin and Child are seated beneath a rich canopy, above which two angels support a circular medallion with the bust of Christ, and at the bottom is represented the scene of the birth of Christ[r].

Other very fine book-covers, of the early Christian period, exist in the public Library of Ravenna[s]. Also in the Treasury of the Cathedral of Milan[t], and one in the great Bibliothèque, Paris, very coarsely but very characteristically executed[u].

The Vatican Christian Museum also possesses a specimen of a very rare and early series of religious objects (Pyxides), which were used in the early ages of the Church for holding the consecrated host. These were cylindrical boxes, with moveable tops, the outsides of which were sculptured with Christian subjects, although several specimens were thus employed on which Classical and Mythological designs occur, these having doubtless been previously used for other purposes, and then applied to the object in question. The Vatican Pyx is 3⅛ inches high, and 4⅛ inches in diameter. It is carved on the outside with the miracles of Christ raising Lazarus, healing the blind man, and also the paralytic, who is carrying his bed on his back. These groups are treated precisely as in the sarcophagi[x].

Another of the most important of the Vatican Christian ivories, belongs to a series of a different character, namely, devotional pieces, having a wing on either side moving upon hinges, and shutting upon the central piece. These are called triptychs. The central part of this magnificent object is 10½ inches high by 6 inches wide, and is divided into two compartments by a bar, within which are five circles, each inclosing the bust of a saint. In the upper portion is represented the Saviour, seated on a grand quadrangular chair, with the right hand raised in benediction and the left holding a book; in the lower portion are full-length figures of SS. Peter, Paul, John, James, and Andrew. Each of the wings is carved with busts of saints. The back of the central piece is ornamented with a splendid gemmed cross, with arabesques of foliage and flowers,

[r] Photogr. in Maskell's Catal., oppos. p. 53.

[s] Ricci's Ravenna Photographs, and Gorius, *Thes. Dipt.*, vol. iii. pl. 8.

[t] Figured by Bugati, *Memor. storiche con append. sopra un dittico*, 4to., 1782; Oldfield, "Notices of Sculpt. in Ivory" (Arundel Soc., frontispiece); Labarte, *Hist. arts industr. album, Sculpt.*, pl. 6.

[u] Lenormant, *Tresor de Glyptique*, vol. ii. pl. 9, 10, 11.

[x] Figured by Gorius, *Thes. Dipt.*, iv. pl. 24; and D'Agincourt, Sculpture, pl. xii. fig. 4. It has also been photographed by Simelli.

and the wings with figures of saints. The whole forms an admirable example of Byzantine workmanship of the tenth century[y].

Ivory was also occasionally employed in the manufacture of the pastoral-staves of bishops or abbots, several of which are represented in the fine *Mémoire* on the '*Baton pastoral*' of Messieurs Barrault and Martin[z]. Another has been slightly noticed above by Monsignor De Montault, as existing in the sacristy of the church of S. Gregory, on the Cœlian Hill, where it occupies the central place in the collection of relics at the back of the high altar, being regarded as the pastoral-staff of S. Gregory himself. The plain volute terminates in the widely-open mouth of a dragon; the centre of the volute, enclosing a ram (as the leader of the flock), holding a rod surmounted by a Maltese cross, on which a bird is seated, with outspread wings (one of which is broken off). From comparison with other staves of a similar character, a date earlier than the tenth century can scarcely be assigned to this relic[a].

Another class of objects in which ivory was much used, comprised caskets of various forms, one of the most valuable of which (if, indeed, it be not the most important Christian ivory in existence) is preserved in the Bibliotéca Quiriniana at Brescia. In its various scenes, and in their admirable design and most careful execution, they recall to mind the finest of the Christian sarcophagi, with which, in many respects, they entirely agree. The following are the subjects sculptured on the front:—1. Jonah thrown to the whale, and, 2. Cast up again by the monster; 3. Christ and the woman with the bloody flux; 4. Christ holding a long scroll in the midst of His disciples; 5. Christ as the Good Shepherd standing at the door of the sheepfold, which is attacked by a wolf, the hireling running away; 6. Susanna in the attitude of an orante, standing between two trees, with the two elders; 7. Susanna brought before the governor; 8. Daniel and the two lions; 9. Portrait busts of Christ and four disciples; 10. The mystical fish; and 11. The cock on the top of a pillar.

On the back are—1. The Transfiguration. This is clearly shewn by Christ, Moses, and Elias standing on a cloud, and by the hand of God extended from above. (Messrs. Northcote and Brownlow affirm that this subject does not occur on Christian sculpture[b].) 2. The story of Ananias and Sapphira, treated in a masterly manner;

[y] Photographed in Simelli's Series; figured by Gorius, vol. iii. pl. 24, 25.

[z] *Mélanges Archæol.*, tom. iv.

[a] Figured by Didron, *Ann. Archæol.*, vol. xxvi. p. 223.

[b] See their abridgment of De Rossi on the Catacombs, 8vo., 1869.

3. A female in the attitude of prayer; 4. Jonah lying under the gourd; 5. Daniel feeding the serpent; 6. Moses discovered by Pharaoh's daughter; 7. Moses killing the Egyptian; 8. An agape, in the classical manner, the loaves of bread marked with a cross, a dish with a bird on it; 9. Four busts of saints; 10. A tall tower; 11. Judas hanging himself.

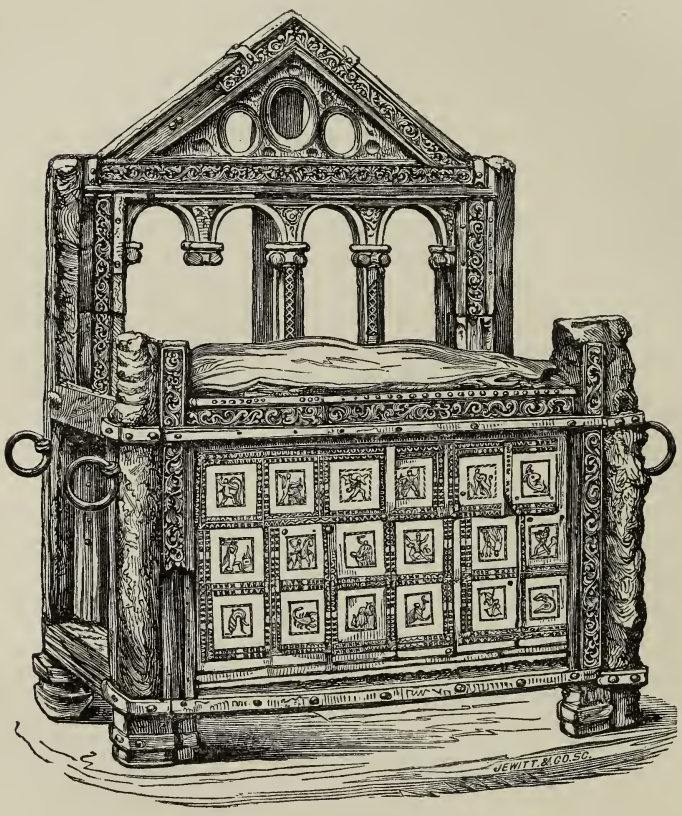
The centre of one end is carved with—1. The miracle of Christ raising the daughter of Jairus, the grief of the female attendants is admirably expressed; 2. The story of the old prophet, with his ass and the lion; 3. The sacrifice of Elisha; 4. The priests of Baal dancing; 5. A second agape, with a large fish on the dish; 6. Three busts of saints; 7. A tall, plain, and slender cross; 8. A tall tripod, of purely Classical form, supporting a lamp.

The centre of the other end is occupied with—1. The miracle of the raising of Lazarus, and 2. That of curing the blind; 3. Moses taking off his shoes; 4. The three children in the fiery furnace; 5. Moses receiving the Law from God, whose head appears in the clouds; 6. The meeting of Jacob and Rachel, with her sheep at the well[c], (evidently treated as a type of Christ and the woman of Samaria at the well); 7. Jacob wrestling with the angel, and climbing the ladder; 8. Three busts of saints; 9. An olive-tree; 10. A pillar, above which hangs a pair of scales.

On the lid of the casket are represented—1. Christ in the garden of Olives; 2. Christ confronting the soldiers led by Judas, in the garden; 3. S. Peter with the cock, expostulated with by the female servant; 4. Christ before Pontius Pilate and Herod; and 5. Christ before Pontius Pilate, who is engaged in washing his hands.

The most celebrated ivory-work in Rome is, however, the famous Cathedra Apostolica, or Chair of S. Peter, preserved with so much religious veneration within the magnificent gilt-bronze chair at the west end of the church of S. Peter, forming what is called the tribune, and which is supported by four gigantic statues of the great doctors of the Church, SS. Ambrose, Augustine, Athanasius, and Chrysostom. The total height of this gilt chair from the floor is 100 ft., and the space between the legs is enclosed with plates of glass, so as to form a sort of chamber for the reception of the venerable chair itself, at a height of 30 ft. from the floor. It would appear, however, that it has long been kept in a sort of closet in the wall of the apse of S. Peter's, placed over the altar in one of the chapels of that church. On the occasion of the centenary of the martyrdom of S. Peter in 1866, it was brought out from its repository and ex-

[c] Gen. xxix. 9.



CHAIR OF S. PETER (?),
In the Church of S. Peter in the Vatican.

posed to the gaze of the faithful, during which time a careful examination of it was made by the Cavaliere G. B. de Rossi and the Padre R. Garrucci, whose accounts—(that by the former published in the *Bulletino di Archæologia Cristiana* for May and June, 1867; and that of the latter in a letter to W. M. Wylie, Esq., in answer to enquiries made by the present writer)—have enabled archæologists to form a satisfactory opinion as to its art-character, assisted by photographs of the chair made at the time, and by a woodcut from one of these photographs, published in the work of Messrs. Northcote and Brownlow above referred to.

A drawing of the chair, with a detailed description of it, had been made in A.D. 1705 by the Chev. Carlo Fontana, by direction of Pope Clement XI., and which are now in the royal library at Windsor; and have recently been published in the *Monumenta Vetusta* by the Society of Antiquaries, by A. Ashpitel and A. Nesbitt, Esqs., with additional descriptions and figures. Another figure of the chair, of large size, was also made by Signor S. A. Scardovelli in 1784, and is now preserved in the sacristy of S. Peter's. It has been copied, and also published in the *Vetusta Monumenta*, with the before-mentioned illustrations.

The two dates given in the preceding paragraph sufficiently refute the popular story that Pope Clement VIII., in 1592, at the suggestion of Cardinal Baronius, rejected this ivory chair, in consequence of the Pagan character of the sculptures, in favour of a second chair of wood, selected from the depository of relics, and which, as the real chair, served for sixty years as an object of veneration. But when Pope Alexander VII., in 1655, proposed to have the gilt tribune prepared for it, it was found to be in the Gothic style, and consequently bore its own refutation of the pious fraud. Again, we are told, the repository of relics was resorted to, and a chair selected which had been brought from the East by the Crusaders, which was placed, in 1666, in its shrine, where it continued until the beginning of the present century, when, according to the Baron Denon and Lady Morgan, it was examined by the French during their occupation of Rome, and found to be of Eastern workmanship, and to bear an inscription in Arabic, "There is only one God, and Mahomet is His prophet." A pamphlet in refutation of this story was published by Cardinal Wiseman, and is reprinted in the third volume of his Collected Essays[d], in which he suggests that the origin of the story is the fact, that in the church of *S. Pietro*

[d] 8vo., London, 1853.

in Castello, at Venice, is a marble cathedra, on the back of which the Mahometan formula of belief is really sculptured.

The chair itself is of an oblong form, measuring in height to the top of the triangular pediment of the upright back 4 ft. $8\frac{3}{4}$ ins.; in width across the front, 2 ft. $10\frac{1}{2}$ ins.; in depth from front to back, 2 ft. $2\frac{1}{8}$ ins.; and in height from the ground to the top of the cross-bar which supported the front of the flat seat itself, 2 ft. $1\frac{1}{2}$ ins. The internal portions of the chair are described as of the blackish wood of an acacia, whilst the outer parts are of oak, now much worm-eaten, decayed, and damaged by the cutting off of fragments to serve as relics. It is to these oaken outer portions that are attached four large rings, through which, by the help of poles, the chair could be raised and carried aloft. It is also on these portions that the ivory bands have been inserted, plates or tablets of the same material being also affixed to the front below the seat. Of these plates there are eighteen, small in size and square in form, each surrounded by a plainly-ornamented border, twelve of which represent the labours of Hercules, and six figures of constellations. We borrow the description of these tablets from the description of Mr. Nesbitt's third appendix :—

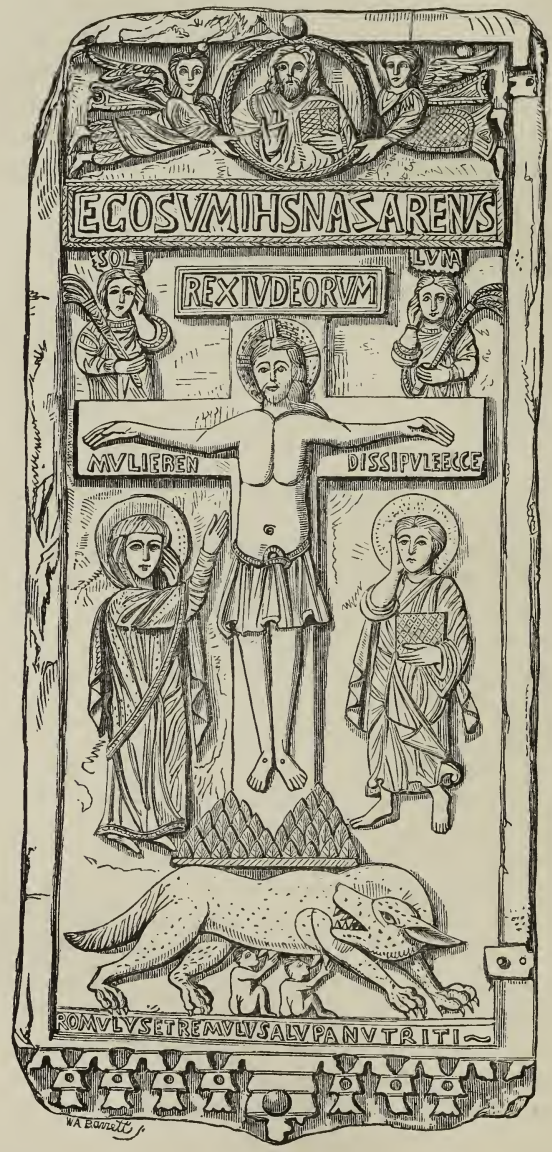
"As these tablets are now placed, they represent, in the first row,—1. The defeat of the Hydra; 2. The taking of the Arcadian Stag; 3. The carrying off of the Erymanthean Boar; 4. The catching of the Cretan Bull; 5. The strangling of the Nemean Lion. In the second row,—1. The cleansing of the Augean Stables; 2. The seizure of the Mares of Diomedes; 3. The dragging away of Cerberus from Hades; 4. The killing of Hippolyte, the Queen of the Amazons; 5. The taking of the Golden Apples of the Hesperides; 6. The fight with Antæus; and on the fifth tablet of the third row, the killing of the Stymphalean Birds. The sixth tablet of the first row contains a figure which, according to Padre Garrucci, exhibits the head of a woman and the tail of a serpent; the drawing seems to shew a sea-monster (*Hydrus* ?). In the third row, the first tablet represents a grotesque animal, with the head of an elephant and a twisted tail (*Piscis Australis*, or *Delphinus* ?); the second, a scorpion (*Scorpio*); the third, an animal with the head and fore-legs of a hare (*Lepus*); the fourth, a triton, issuing from a huge turbinated shell, and holding a fish in each hand (*Eridanus* ?); and the sixth, a fantastic animal, having, according to Padre Garrucci, the head of a bird with a long beak, and ending in a long tail" (*Cetus* ?).

Mr. Nesbitt, whose knowledge of early and mediæval ivories is unrivalled, has satisfactorily shewn that these ivory carvings are most probably the work of Byzantine artists, and that, as suggested by Padre Garrucci, an earlier date than the eleventh century cannot be assigned to them. They agree, in fact, both in the subjects and in the style of their execution, with the carvings of various ivory caskets,

of which casts have been procured, and of which copies are contained in the Museum of South Kensington. Of these, one at Volterra, with the labours of Hercules, and another at Pisa, may especially be mentioned. Besides these eighteen plaques, and their slightly-ornamented borders, the various ivory bands with which the upright pieces of the sides and back are ornamented, as well as the transverse bars of the front and on the anterior part of the upright back, are of a very different character, being composed of rich and elegant scrolls of foliage, inclosing in their folds figures of men fighting, or mounted on horses or sea-monsters; of centaurs, birds, &c., with the exception of a portion of the band placed horizontally below the pediment, which consists of foliage only, and is supposed to be a restoration. The most remarkable of these bands, is that which forms the centre of the horizontal line at the base of the pediment of the back of the chair. Here is a half-length figure of a king, wearing an open crown, holding a globe and a sceptre, with moustaches on the upper lip, closely resembling the portrait of the Emperor Charles the Bald, in the great Bible of that monarch, now in the monastery of San Paolo fuori Muri. On either side of the monarch are two winged figures offering to him crowns and palm-branches, and beyond these are a pair of combatants. Unfortunately, the photograph which has been published of the chair conveys no idea of this important sculpture, "difficulties of manipulation, arising from the situation in which the chair was placed, have prevented the details from being rendered with the clearness and distinctness which is to be desired, and in some cases these details have been subsequently clumsily and incorrectly supplied in the woodcut published from them."

From a careful review of all the records bearing on the subject, and of the details of the workmanship of the chair itself, Mr. Nesbitt has arrived at the conclusion, that there is no real proof of the existence of a material chair, ascribed as that of S. Peter, earlier than the sixth century; that the chair in question is not an episcopal but rather an imperial chair; that it does not date earlier than the ninth century; and that it is of Byzantine origin, having been, as has been affirmed by Phœbeus, brought from Antioch.

Another ivory chair, of still higher importance in an artistic point of view, is that of Maximianus, Archbishop of Ravenna, A.D. 549, still preserved in the sacristy of the cathedral of that city. The chief ivory decorations (which are evidently contemporary works of art) are fixed on the front of the chair and below the seat, and consist of five figures, of S. John the Baptist and the four Evangelists, ad-



Front Leaf of the Diptych of Rambona, Tenth Century. (Christian Museum of the Vatican.)

mirably designed and executed; arabesque borders of foliage, birds, and animals, and Scriptural groups of equally-good workmanship, form the other ornaments of the chair. Photographs of various portions of this chair are contained in Ricci's Ravenna Series.

It would occupy far too great a space to give any account of the many ivories executed either in Italy, or which shew the influence of Italian art, during the Middle Ages; there are, however, two which are so especially connected with Rome, that they must not be omitted.

The first of these is a panel, 5¼ ins. high, by 4 ins. wide, now preserved in the South Kensington Museum, which bears at the top the inscription ΠΟΛΙC ΡΩΜΗ: above is an angel with outstretched wings; beneath are seated, on curule chairs, SS. Peter and Paul, the former with the right hand raised in benediction, the latter engaged in writing in a large book. The workmanship is very careful, and may be referred to the ninth or tenth century.

The other is the diptych of Rambona, preserved in the Christian Museum of the Vatican[e]. On one leaf (see the woodcut on the preceding page) is represented the Crucifixion, S. John and the Virgin standing at the sides of the Cross, with Sol and Luna above the arms. At the foot of the Cross is a representation of

"ROMVLVS ET REMVLVS A LVPA NVTRITI."

The other leaf represents, at the top, the Virgin and Child, seated between two cherubims standing on wheels; in the centre, three saints standing; and below is a female figure, or the Angel of Victory, floating in the air, holding a palm-branch. The workmanship is very rude, and may be referred to the tenth century. The figures on the lower part of the two leaves have been supposed to typify the victory of the Cross over the Paganism of Rome.

[e] Figured by Gorius, *Thes. Dipt.*, iii. pl. 22, and by the present writer in the "Proceedings of the Arch. Soc. of Oxford," Dec., 1862.

ANTIQUE SCULPTURE RECENTLY FOUND IN ROME.

Not the least interesting among circumstances connected with the history of art are those referring to the progress of the discoveries which have made known to us the long-lost treasures of antiquity,—those productions of genius which, after ages of oblivion, have been finally restored to the knowledge and appreciation of the moderns, shedding an influence on tastes and intellects, giving new tendencies to the schools, and correcting the principles or methods of later arts. We may date from the opening of the sixteenth century that recovery of the antique in classical sculpture, a chief centre of which has been Rome; and that city, illustrious by so many titles, has won fresh renown through the research for the buried treasures of the past, the works of art long lost and hidden among her ancient monuments, and the judicious collection of such recovered stores for Museums and Galleries, where their public display secures pleasure—we may say also, benefit—to multitudes. Never has the wonderful fertility of her soil in such produce been more strikingly evinced than in recent years.

But let us first consider what the sixteenth century witnessed in Rome. The Laocoon group, the Apollo, the Mercury, and the torso of Hercules (all designated alike, from their original locations in the Pontifical Palace, as "Belvedere" sculptures), the recumbent statues of the Tiber and of the Nile, with his sixteen attendant children, the sleeping Ariadne (pronounced to be the finest draped statue known to modern times), all were discovered while Julius II. and Leo X. occupied the papal throne. The admirable statues (seated portraits, life-size) of Alexander and Posidippus, were first acquired soon after this discovery, by Cardinal Montalto, who became Pope, as Sixtus V. The noble group of Niobe with her ill-fated children, the Wrestlers (now, as well as the former (Niobe) at Florence[a]), the Hermaphrodite (at the Borghese villa), and a great number of the busts of philosophers and emperors, now in the Capitoline Museum, were exhumed during the same century. Among the antiques in the palace of the Conservators on the Capitol, the beautiful bronzes of the Camillus (a youthful minister at sacrificial

[a] Both Wrestlers and Niobe are in the Uffigii.

rites), and the Boy extracting a thorn from his foot, also the mystical and highly curious bronze statuettes of Diana Triformis, may have certainly been in those Capitoline halls since a date within the sixteenth century, those bronzes never, probably, having been lost or buried, like so many others, underground. The sculptures, now in the Vatican, are well known, the discovery of which excited general interest during the earlier years of the pontificate of Pius IX., —the Apoxyomenos, or Athlete with the strigil, found in the Trastevere region in 1849, and supposed to be an antique copy from the famous bronze original by Lysippus, which stood in the Thermæ of Agrippa; the colossal bronze Hercules, found below the Pio Righetti Palace, and therefore to be classed among sculptures which adorned the splendid buildings of Pompey the Great, above whose now totally lost or buried ruins that modern residence stands; the noble statue of Augustus Loricatus, dug up among the remains of the villa of Livia at the village of Prima Porta. The recumbent statue of Atys, surrounded by a profusion of symbols (now in the Lateran Museum), was found at Ostia; and the semi-colossal Faustina, with the attributes of Fortune, was unearthed near the railway station. The latter statue is now in the Capitoline Gallery, and both are among the antiques discovered during the earlier years of Pope Pius. This wealth of statuary and busts discovered at Ostia, since the work of disinterring what remains of the long-buried sea-port was commenced in 1854, presents illustrations of antiquity. We cannot class many of them among masterpieces (the more precious treasures of the Ostian region having been found and brought to Rome in previous years). Characteristics of high art may be recognised in some—though not very many—of the numerous statues and busts discovered on the Palatine, through the works undertaken by order of Napoleon III.; but the more valuable of these sculptures are now at Paris, the casts only being left in the museum of local antiquities on the Palatine Hill. Among sculptures of special value discovered on this site, and now on view (either the originals or casts) at that museum, I may specify the fine *replica* (one of many before us in Rome) of the Faun of Praxiteles,—this Palatine sculpture being, unfortunately, little more than a torso; also, a headless statue of the winged Eros, no doubt from some favourite original, probably of Greek date; and a draped Venus, probably copied from the famous original by Praxiteles in the island of Cos. Among busts in the Palatine collection (the originals still left in the above-mentioned museum), I may notice those of Augustus, Tiberius, Nero; also one of Seneca, a remarkably characteristic head crowned with

ivy-leaves, in his capacity as a dramatic poet. The semi-colossal statue of a seated Matron, finely draped, and of majestic character, (though unfortunately headless,) is one of the Palatine sculptures still left in the open air, near the spot where it was found. This, I believe, may be considered as a Cybele, and the mass of ruins near which it is placed may be that temple in which the goddess was worshipped, under the form of the mysterious stone (probably an aerolite) brought from Galatia, B.C. 203 [b].

Since the great event of September, 1870, which transferred Rome from the Pontific sceptre to that of the constitutional king of the now united Italy, the wealth in art-works disinterred, mainly in the course of labours for the building or laying out of new streets and squares, and making the drains for them at a considerable depth, has been indeed extraordinary, abundant beyond expectation, and in many instances of high intrinsic value. First in the order of date to which these discoveries must severally be referred, appeared the interesting monument, a *cippus*, with a relief-statuette, indeed a most precious one, of Sulpicius Maximus, the young poet, who died in his twelfth year, yet had already obtained, in the year 98 of our era, the prize for Greek poetry, said to have been improvised (see his long epitaph) at the *Agones Capitolini*, the literary contests instituted by Domitian, A.D. 86, held on the Capitoline Hill every fifth year, and always in presence of the reigning Emperor, who himself crowned the successful aspirant with laurels. The whole of the Greek poem so victoriously successful by this young prodigy (as we may consider him) is inscribed on the memorial-stone beside his effigy, which is clad in the *toga prætexta* of a patrician youth. This memorial came to light, together with several other less-important tombs, in the course of the destruction of the Salarian gate. A ponderous brick tower, which flanked it, had completely concealed the *cippus* in question; the demolishing of that gateway having been ordered soon after the siege of Sept. 20, 1870.

Next, in 1872, were discovered, buried under the Ager Veranus (site of the public cemetery near the basilica of S. Lorenzo), two very interesting statues; one on a small scale, a Cybele, with both veils and crown of ears of corn on her matronly head, holding a patera and sceptre, and enthroned in a species of *ædicula* (perfectly preserved), on the cornice of which is the dedication in the name of Hortensius, to the *Deæ Piæ conservatrici meæ*, as he designates

[b] Signor Rosa, director of the excavations on the Palatine, designates that now shapeless mound of ruins as the "Auguratorium," or college and sacred centre of the Augurs in imperial Rome.

this goddess[c]. The other statue from the same site is "Amor as Hercules," or the child Cupid, with the lion's hide thrown over his pretty head, and other attributes proper to the god of Strength; a graceful and pleasing figure, the sunny smile which lights up the countenance exquisitely beautiful, and full of bright vivacity.

Memorable among antiques of another class (discovered soon after the above-named) are the two large marble panels with reliefs on both sides, found under the ruins of a mediæval castle near the north-eastern angle of the Forum, and supposed to have adorned the passage by which the voters passed into the Comitium for the consular elections. The style of these fine reliefs indicates a period not earlier (as critics infer) than that of Trajan. On one front of each are represented, with much truthfulness, the three animals, a bull, a ram, and a boar, their bodies garlanded and wreathed with fillets, which were offered up at the *Suovetaurilia* sacrifice, on occasion of the lustral rites for the census, sometimes on other solemn occasions also. Such a sacrifice is represented in one of the reliefs from the despoiled arch of Trajan, transferred, by a barbarous expedient of the fourth century, to that of Constantine. The subjects on the other sides of these two panels have been differently explained, but I believe the best interpretation is that which assumes them to represent acts of beneficence recorded of Trajan, also imitated by Hadrian and the Antonines. We see (as I conclude the subject to be) in one group, Trajan presiding over the burning of the tablets, on which were registered the debts to the treasury, which up to the then current year were cancelled by his act of clemency. Of the Emperor's figure, seated on the *rostrum*, remains but a small fragment. Most intelligible, notwithstanding the mutilated state of the other figures (almost all headless), is the action of those engaged in heaping up the tablets in a pile, to which one, with uplifted arm, seems to be applying a torch, though that object is no longer seen. The other relief represents, as I believe, the beneficence of the same emperor, in assigning a grant from the treasury for the maintenance (*alimenta publica*, or orphanage) of the children of necessitous parents, not only in Rome, but in all Italian

[c] This inscription styles her "Mater Terræ," the worship of the "Gæa" of the Greeks, and the "Tellus" of the Romans, the "Rhea" also of earlier antiquity, having apparently become merged into the later Latinised form of the worship of Cybele. The attributes of the last, the goddess who bestowed corn on the fertile earth, are at once recognisable in the statuettes before us. This sculpture was found among the ruins of a building, supposed to be the oratory, or place of assemblage, of one of those sodalities so numerous in ancient Rome. These two small figures are engraved in the *Bulletino del Municipio*, for 1875.

municipia. On the left of the spectators is a person (Trajan himself ?) standing on the *rostrum*, while he promulgates an edict to an applauding assemblage of citizens: on the right, the emperor seated on an elevated throne, while a woman with a child in her arms, and another apparently (though but a remnant of this figure is left) led by her hand, seems to be returning thanks, in the name (we may suppose) of all the mothers so benefited, for this imperial bounty. These sculptures are sadly mutilated, yet still marked by characteristics of the best known art. The backgrounds of both those historical groups seem to illustrate the topography of the Forum, evidently the scene intended; two temples (those of Saturn and Vespasian ?) are introduced, also a long extent of arcades, probably the southern front of the Tabularium, and the now-vanished triumphal arch of Tiberius. At one extremity is seen in each of those above-named reliefs, a statue represented as placed on a basement under a fig-tree, and probably intended (through the head being lost characters cannot be distinctly recognised in this instance) for the image of Marsyas, which is known to have stood in the Forum Romanum, there erected, as such statues were in the *fora* of other cities also, in warning against arrogant presumption, and as a threat of the severity of the law against audacious offenders, exemplified in the fate of the satyr who vied with Apollo [d].

But the principal theatres of recent discoveries, and those the most precious among all which have happened at Rome during late years, has been the plateau where the Esquiline, Quirinal, and Viminal hills converge at the southern and eastern extremities of the city,—that highest ground within the walls on which the works for new streets and squares have been most rapidly progressing since the change of government, with promises of a new Rome to spring up before many more years shall have passed. Here, since those labours were commenced early in the year 1871, the abundant treasures of antiquity have been obtained, as it were, through accident, not as the result of any systematically ordered undertaking for archæological or artistic interests. Nor is it surprising that such wealth of rich relics from the past should be yielded by that soil, when we remember that on the Esquiline and the adjacent territory were especially centred the abodes of aristocracy, the no-doubt luxurious villas, imperial and patrician, of ancient Rome; the Horti Liciniani, an estate of the family so named, to which belonged the Emperor Gallienus, who made this his favourite abode; the gardens and resi-

[d] These two marble walls, with the fine panels of sculpture, are shewn in our chapter on the Forum Romanum, Plates XIV., XV., XVI.

dence of Mæcenas, which became an imperial estate, where Caius Caligula sometimes resided (see the account of his reception of the Hebrew envoys in his palace here, by Philo Judæus [e]). On this ground also was the villa, with gardens, and a sepulchre for interment, of the Statilius Taurus *gens* [f] (or family), conspicuous in the first century of the Empire, and ultimately deprived of this their Esquiline estate by Agrippina, the mother of Nero, who coveted it. A complete necropolis of sepulchral chambers has been laid open on this plateau of the Esquiline, near the Porta Maggiore, and the numerous epitaphs found in this territory (now collected in a museum near this site) supply the names of former owners.

An Archæological Commission for the superintendence and conservation of antique sculptures and other precious relics recently found, and hereafter to be found in the soil of Rome, was appointed by the Municipality in the May of 1872. On the suggestion of the "Sindaco," Signor Venturi, it was judiciously determined that all such treasure-trove should be collected in a new museum on the Capitol; that locality, on which the magistracy went to the expense of 70,000 lire (francs), was prepared partly by building, partly by appropriating chambers and corridors already built in the Palazzo de Conservatori; and this museum was opened with inaugural ceremony, and the reading of a long report by the Secretary of the Committee, Signor Lanciani, on the 25th of February, 1876, an interesting occasion, when a multitude of guests, admitted by tickets, were assembled. In that new museum the marble sculptures, without reckoning the bronzes, number 133 pieces; and besides these, an immense collection of fragments pertaining to sculptures, which it has not yet been possible to restore, but may be restored after the other portions have been dug up, still remains in the warehouses on the Capitoline premises. The recently-arranged terra-cottas, also the additions made to the bronzes, comprise much that is interesting, and the cabinet of coins in this Capitoline Museum is most precious.

The 24th of December, 1874, will be remembered in the annals of art-discovery at Rome, for on that day were exhumed, near the remains of a splendid *porticus*, with pavement of oriental alabaster (supposed to pertain to the Lamian villa), seven sculptures, all distinguished by superiority of style, and all probably of the period when fine-art was most intelligently cultivated in this city under the

[e] A translation of this is reprinted in the Supplement to vol. i. of the present work on the "Archæology of Rome."

[f] This remarkable tomb is shewn in the chapter on Tombs in this work.

Emperors, if indeed some of the finest among these works may not be referred to earlier antiquity, and to the schools of Greece. All these sculptures must certainly rank henceforth among the treasures of that art in Rome. Let us first consider the statue, one of those seven, which, if not of highest intrinsic excellence, has had the largest share of attention and eulogium,—the so-called "Esquiline Venus," conjectured by some critics to be an original Greek work, by others (see a learned article by the Cavaliere Visconti in the *Bulletino del Municipio*) believed to be a copy from a famous statue, the work of Scopas; whether or not intended for the goddess of Beauty, it is a lovely and graceful figure in Parian marble, somewhat below the ordinary life-size, and entirely nude, except for the sandals on the feet,—the execution, though elaborate, is unequal, for in some parts the finish, as well as style, are inferior to what we observe in the rest. Both arms are wanting, but it is apparent that the action is that of binding a fillet round the braided hair; some fingers of the left hand still remain on the knot into which the hair is gathered at the back of the head. Though the figure (as I have observed) is nude, a heap of drapery is laid beside it on a vase, the front of which vessel displays a low relief of a serpent (?), and this vase rests on a basement adorned with flowers in similar relief. In none of these details do we perceive attributes of the Aphrodite usually given to her in art. The flowers are not those appropriated to her, nor is the serpent ever seen in connection with this goddess, that reptile being an emblem of Hygeia, and also given to the mightier Isis, who, with other powers, united those of a wealth-bestowing deity, according to the mythology which assigned to her so high an ascendancy. In the curiously vivid description of the oriental Isiac worship, given by Apuleius (see his "Golden Ass"), we read of the priests with closely-shaven heads, and priestesses with long braided hair, anointed and perfumed for the rites. May not the fair nymph represented in this sculpture be one of those Isiac priestesses, enrolled for ministry in some Greek, if not Roman, temple, and perhaps in the act of binding up her long tresses after ablutions, prescribed before the solemnities in which she has to take part? Or may we not suppose this statue—which seems to me absolutely destitute of the characteristic of the Aphrodite, less majestic and also less mature than such a goddess in the fulness of her charms should be represented—may we not suppose it to be the portrait of some lovely girl in the character of a Naiad, presiding over her sacred fountain, in whose waters she has been bathing? However to be designated, the beauty and delicacy of this Esquiline

statue must entitle it to a high rank among antique sculpture in Roman collections. Two half-length statues of Tritons (among the seven found on the same spot) are fine examples of the treatment of such subjects, a certain wild grandeur distinguishing their heads. Indications are given of the marine nature of these beings, mysterious creatures, and powers of the lonely deep; scales are represented on their broadly-developed chests, and their heavily curling, wetted hair, seems damp with the sea-waters, this serving to enhance the effect of the strange and weird-looking, yet finely-expressive countenances. Vestiges of gilding are seen in the hair of both the heads.

I may notice others especially entitled to regard. Among these, almost all discovered in the course of the works for new streets, &c., a half-length statue of Bacchus (heroic size) is fine in motive and character, though the head is inferior to the figure; one arm only, the right, being preserved, with hand resting on the ivy-wreathed brows; this embodies, notwithstanding some defects, the more poetic ideal of this god. It appears that the marble has not been mutilated, excepting that part, the left arm, which is lost; and the lower limbs must have been wrought in separate blocks, probably with drapery. Several other sculptures of the "Dionysiac" class are now in the same museum on the Capitol. From the Horti Liciniani, the remnants of a large marble fountain, with the low relief figure of one of those Menades, in frenzied dance and Bacchic ecstasy, yet still graceful in her wild movements, holding the knife with which she has cut open a kid—an example of the so-called χιμαιροφόνος—(i.e. goat-slaying Bacchante), and probably (as critics assume) from a famous relief figure, or group of Menades, by Scopas. A large vase, surrounded with Bacchic figures in relief, appropriately placed over a fountain in the centre of the principal hall of this museum, displays in a group, treated with much vigour and grace, a scene of Bacchanalian orgies, the whole composition betraying at the same time, by the indelicacy of some figures, that alarming licentiousness of Dionysiac worship, which induced the Roman senate to interfere, and (anno 185 B.C.) to decree the suppression of the rites, and demolition of a temple of a religion yet foreign to the Republican state. A marble Rhyton (a fountain in the form of a drinking-horn) from the Esquiline villa of Mæcenas, presents a beautiful example of Bacchanalian subjects, introduced as accessorial ornaments; ecstatic Menades (in low relief) surround the upper part; below, supporting the narrow basement, is a boldly-sculptured Chimæra, the fantastic creature admitted among the many symbols of the Dionysiac myth, and supposed to be itself

an emblem of the conflict of the elements in the phenomenon of Nature; this antique fountain preserves to us the name of an otherwise unknown Athenian artist, Pontios, inscribed in Greek letters on the pedestal. Two busts of Ariadne, whom, remembering her mythologic alliance with the god, we may associate with the Bacchic class in art, have fine characteristics, especially one, colossal in scale, much damaged, but still marked by a certain grandeur of style. Singularly noble is the group, unfortunately but a remnant, of Hercules subduing the horses of the ferocious Thracian king, Diomedes, who used to feed them with human flesh. This was found broken into more than two hundred fragments, which have been most skilfully pieced together, though it has not been possible to restore more than one of the horses. The head of the Hercules has the true antique, heroic type, and the violent action of turning the steeds is most strikingly brought out. We see here an approach (if not in the very highest style) to the ideal of the Greek "Heracles," as not merely the embodiment of physical force, but the glorified representation of Heroism.

Among statuettes distinguished by grace and superior characteristics, one may notice, as entitled to praise, a Venus Anadyomene, in the act of binding up her hair after the bath, or after the goddess has risen from her native sea; also a Minerva, with helmet and ægis, assumed to be a reduced copy from a work by Diogenes, the Athenian sculptor, who executed statues and reliefs for the Pantheon in the time of Augustus. The evidence on the historic page as to the vast number of Greek sculptures in marble and bronze, brought to Rome by the conquerors of Republican and Imperial times, may be cited against the (I believe) too broadly-admitted inference that, among all the contents of Roman museums at this day, scarcely any, or at most a very small minority, can be ascribed to Hellenic masters. Why should not those precious stores have been spared amidst the wrecks of Empire, as well as the others gradually recovered from their burial-places in this city?

Among works of another class in the new museum, and also from the Esquiline region, most precious of all here before us is that (found among the seven antiques in the Lamian gardens) which might be described as mediate between the bust and full-length portrait, namely, the *half*-length statue of Commodus, with both arms introduced, and the attributes of Hercules given to him, according to the vain disguises in which that Emperor delighted to exhibit himself (see the account of his follies and ferocities in Herodianus). This life-size marble portrait, on an elaborately-sculp-

tured basement, has the lion's hide drawn like a hood over the head, and gathered in a massive knot over the chest; one hand holds the Herculean club, the other the golden apples of the Hesperides. The countenance resembles, though with somewhat more of refinement, (perhaps due to flattery,) the other well-known busts of Commodus, not a little reminding us of Marcus Aurelius, the noble father of this most unworthy son, though in this Commodus head we perceive a haughty and voluptuous air, utterly absent from the features of the former emperor as so often represented in contemporary statues and busts of him. Nothing could exceed the elaborate finish of this half-length statue; the smoothly-polished surface seems like that of a work fresh from the studio, and in the closely-curling hair and beard that minuteness of elaboration is carried to an extreme absolutely finicking. The details of the basement are fantastic, but curiously significant; the figure rests immediately on a shield, distinguished as that of Pallas by the Medusa head upon it, this being set upright, between two amply-filled cornucopias, emblems of the prosperity of the empire under Commodus; a celestial globe supports these several objects, the zodiacal signs being represented on a band encircling that sphere; and besides these accessories, there are (or rather have been) introduced two kneeling statuettes of Amazons, armed with the two-edged axe (*bipennis*); one, as far as possible, restored with the antique fragments, the other only just indicated by a few remnants of the lower part. These female warriors are here intended to indicate one of the names assumed by Commodus, who not only affected to style himself "Hercules," from the god he pretended to imitate, but also "*Amazonus*," in the desire, apparently, of thus gratifying a whim of one of his numerous lady-loves, Marcia, who herself affected the heroic in manners, and perhaps in costume also. Such anomalous bust-figures continued nearly down to the waist, and with both arms introduced, appear first in the phase of incipient decline, never, at the best period of Roman art; becoming gradually in favour, more and more common, in the time of the later Antonines and of Septimius Severus. Certainly this portrait of Commodus is a most striking record of the political and social, as well as artistic decline of imperial Rome; it accords with the known qualities of the tyrant,—a blending of effeminacy with ferocity, the superstitious with the impious, the savage with the sensual in nature; while it exhibits the last degradation and infamy of the imperial throne, still surrounded with all the pomp and prestige of illusive prosperity, of corrupt civilization.

Most admirable among portrait-busts,—not, like the above-named, exceptional, but of normal character—in this recently-formed museum, is the colossal head of Mæcenas, not from any Roman treasure-trove, but from Aretium[g] (*Arezzo*), where it probably pertained to a statue erected in some public place as a token of gratitude for benefits conferred on that *municipium* by this eminent man, the friend and counsellor of Augustus, the gratefully-revered patron of Horace and Virgil. The finely-expansive beard, strongly-marked features, large solemn eyes, and firmly-chiselled lips, announce a moral individuality of exalted type. It is the image of a mind, not merely the portraiture of a set of features, which this valuable work displays to us.—Among other historic busts to be regarded with interest in this collection are two, semi-colossal, of the Empresses Plotina and Faustina, the consorts of Trajan and Antoninus Pius; also those whose rarity may be accounted for, seeing how brief was the historic appearance of the individuals represented, of Didius Julianus, who purchased from the Prætorian guards the degraded empire;—of his wife, Manlia Scantilla, and his daughter Didia Clara, also the younger Gordianus. The excellence of Roman art in bust-portraiture is exemplified in these no less than in many other specimens, and this, I should say, was the special vocation of sculpture under the Empire; political circumstances, hero-worship, exalted patriotism, even the superstitious deification of the Cæsars, combining to confirm a preference for, and lead to success in the treatment of, such historic (or quasi-historic) subjects. There are, however, some examples of the ideal among the recently-discovered busts with claims to our notice, and with more or less of superiority, —a beautiful head of Juno, presenting the more benign aspect of that goddess; a lovely Venus, and a Diana, recognisable by her head-dress. The bust of an Amazon, of the heroic and also truly beautiful type, from the gardens of Mæcenas, is believed to be a replica from some celebrated original by Phidias.

From the precious store found in the Lamian gardens, and among the most interesting recently discovered, are two draped female statues, much mutilated, supposed to be Polyhymnia and Terpsichore. Attributes are almost entirely wanting, but the sweetly-serious aspect, the dignified bearing, and long-flowing vestments of the former accord with the ideal of the Muse Polyhymnia. As to the latter, her almost severe expression of thoughtfulness and intellectual abstraction seems more suited to the Muse of Tragedy

[g] The published catalogue, a single sheet, reports of it as found at Otricoli (the ancient Œriculum), which, I believe, is erroneous.

than to any other among the inspiring sisters; and the remnant of a lion's hide hanging from one shoulder, also indicates the Melpomene; that attribute of Hercules, the great type of such heroism as Tragedy, prepared for her serious themes, being usually given to the same Muse in antique art. The *naturalism* in which Roman sculpture excelled, and which was indeed within the compass proper to the Roman genius, is well exemplified in two statuettes, admirable in their way; a little boy carrying a *hydria* (water-jug) on his shoulders,—probably intended to preside over a fountain, and an old peasant woman carrying a lamb under her withered arm, this last such a figure of a rustic crone as, with some difference of costume, we might meet at this day among the Alban or Sabine mountains.

Three life-size statues of Athletes, placed in the same museum, were found at the twenty-fifth mile on the Appian Way, near Velletri. They are distinguished by a certain nobleness, which could hardly belong to the hireling performers on a public arena; and may they not possibly be portraits of young patricians, who had won victories in the trials of strength or skill in the palæstra of the Roman Forum? Athletes who had been victorious in public games, or at the periodically-recurring festivals of Greece, used to be honoured by the erection of their effigies in the interior or on the pronaos of temples, but the statues of such persons were merely conventional, save in the case of those who had thrice vanquished in the gymnastic contests, to whom, and to such alone, were erected veritable *ikones* (portrait-statues) usually on sacred premises, where effigies of that class were seen by Pausanias, as described in his Hellenic tour. These last were among the earliest examples of portraiture introduced in art, at least in that of European nations; though much earlier, no doubt, was portrait-sculpture attempted in the East. The several monuments of the Mithraic worship, mostly in the form of very rudely-executed low relief, exhumed during late years in Rome, add to the many proofs already at hand of the prevalence of that oriental religion in the Western Empire, especially in the period of declining art, and of the final, or almost final, struggle between Heathenism and Christianity. On one of these Mithraic reliefs, we see a few small accessorial figures, besides the traditional subject of Mithras, in oriental costume, slaying with a dagger the symbolic bull; and these subordinate groups may be supposed to represent the acts of initiation, or reception of neophytes, before their admission as privileged worshippers, "soldiers of Mithras," in his temples, long and severe ordeals having to be passed through

in the initiatory probation. The acceptance of another oriental worship at Rome during the period of the later emperors, is attested by some other curious monuments lately found; small reliefs of a god, dressed in Roman military costume, with a thunderbolt and a *bipennis* in his hands, standing on the back of a bull; this being recognised as the "Jupiter Dolichenus," so named from Dolichene, a city of the people called Commagenes, in Syria. In some eastern religions the bull was a symbol of the watery elements, and the god here represented was neither the Hellenic Zeus, nor the Roman Jove, but, in fact, the sun-god; his consort, associated with him in other monuments lately found, being the "Luna," or oriental Diana, though mocked by the Romans as "Juno Regina," her emblems, a stag's head, with the lunar disc between its horns, an eagle, and (in some instances) a hind, on whose back she stands, as her consort stands on the bull. This Jupiter of Syrian worship may be regarded, in this symbolic association with the bull, as personifying the triumph of Summer (i.e. of the Sun) over Winter, or, with higher significance, of Light over Darkness; and in Roman representation, where he appears with the military accoutrements of that people, his figure implies the final subjection of Syria, her religion and nationality, to the all-conquering Empire. A *sacrarium* of this foreign worship has been discovered on the Esquiline Hill, and adjacent to it, the station of the second Cohort of Vigiles, both in the Horti Liciniani of Gallienus, not far from that highly picturesque decagonal edifice, with now ruined dome, which is miscalled the "Temple of Minerva Medica," but (more probably) a *nymphæum* of the imperial gardens. Those curious monuments, as well of the Mithraic and the Syrian worships alluded to, afford proof of the propensity for oriental mythologies and rites prevalent in the period of declining empire, whilst they confirm the testimony of Tacitus and Suetonius as to the wide-spread expectation of the coming of some great conqueror, or beneficent potentate, from oriental regions; an idea prevailing, however, at an earlier period, even in the time of the first Emperors, and which had its poetic expression in the fourth Eclogue of Virgil, and may be considered as divine presentiments, as it were a heathen dream, of Christianity.

CHARLES ISIDORE HEMANS.

APPENDIX TO THE CHAPTER ON SCULPTURE.

THE wealth of Rome in Sculpture is the more remarkable, when we consider that all the great European museums owe most of their attractions to marbles drawn from Rome. *Ex. gr.*—

The British Museum (with the exception of the matchless Elgin collection, and the recent additions from Phigaleia, Lycia, Halicarnassus, Assyria, and Ephesus) is entirely composed of treasures derived from Rome. The Townley collection gave it the Dione, the Cupid, the Discobolus, and the Clytia. The Payne Knight, the Blacas, the Pourtales, and many others, have rendered it, even in late Roman sculpture, one of the richest; and all these statues, bassi-relievi, and busts came from Rome. The Marbury, Petsworth, Nice, Blundel, and Landsdown marbles come from the same source.

The Louvre Museum (with the exception of the Venus of Milo and the few statues purchased by Primaticcio for Francis I. in 1520) is entirely composed of the old Borghese collection, purchased by Napoleon I. from his brother-in-law. That collection was composed of marbles found in Rome and its environs.

The Naples Museum (with the exception of the statues from Pompeii and Herculaneum) is entirely composed of the Farnese collection from Rome. Its finest specimens, the Flora, the Hercules, the Dirce, and the Callipyge, having been found in the baths of Caracalla.

The Munich Glyptothec (with the exception of the Ægina marbles) consists entirely of the 293 statues plundered by the French from the Villa Albani, and sold in 1816 to the late King Louis of Bavaria. These were all collected by Winckelmann in the neighbourhood of Rome.

The *Madrid Gallery* owes its two fine statues of Antinous and his genius, and the Faun and Goat, to the collection of Queen Christina of Sweden, formed in Rome.

The Dresden Sculpture Gallery is composed of Roman purchases of Augustus the Strong; the *Tegel Collection*, near Berlin, came also from Rome and its environs. *The Hermitage*, at St. Petersburg, may thank the Campana collection and recent Roman purchases for its most valued prizes; the *Florence Gallery* owes its treasures to the Medici collections formed in Rome, *temp.* Leo X.

And *yet*, after the loss of all these treasures, which have left Rome for ever (and most, if not all of them, within the last hundred years),

she still possesses four galleries (the Vatican, the Capitoline, the Lateran, and the Ludovisi) which, in Roman sculpture and statues executed in Rome during the first two centuries, exceed anything the other museums put together can offer in rivalry. I say advisedly *Roman* sculpture, as with the solitary exception of the Lynceus of the Villa Albani, and perhaps the Torso of the Belvedere, Rome has not a single specimen which can be attributed to the Phidian or best school of sculpture. Most of the fine statues are copies in marble from the bronze originals of the great artists who created them. They were copies executed by inferior artists; in many of them the spirit of their antetypes has disappeared, and in many the difficulties of marble as compared to bronze have necessitated alterations; but with all these defects, the Roman sculpture galleries still remain the most attractive in the world.

We learn the attribution of many of the finest statues from the reverses of coins. *Ex gr.* :—

The Olympian Jove of Phidias appears on the tetradrachms of Alexander the Great and the Seleucidæ.

The Argive Juno, on the money of Argos; the *Ludovisi Juno*, on the money of Croton.

The Neptune of Naples and the Lateran, upon a bronze medallion of Marcus Aurelius.

The Apollo Sauroctonos, upon an aureus of Antoninus Pius.

The Diane Chasseresse, upon large bronze of same.

The Ugron Aphrodite of Praxiteles, upon coins of Cnidos and Argos.

The Venus of Milo, on bronze of the younger Faustina.

The Apollo Smintheus, upon coins of Alexandria Troas.

The Torso of Belvedere, upon medallion of Antoninus Pius.

The Farnese Hercules, upon coins of Corinth and Crotona.

The Venus Genetrix, upon large bronze of the Empress Sabina.

The Bronze Hercules Mastai, upon bronze medallion of Commodus.

The Toro Farnese, upon bronze of Thyatira.

Crouching Venus Anadyomene, upon bronze of Julia Domna.

And countless portraits of Sappho, Homer, Lais, Herodotus, Anacreon, and Alcæus, to say nothing of the busts of Roman Emperors and Empresses, which have been all verified by coins:—

Quos nunc perscribere longum est.

ERRATA ET CORRIGENDA.

SCULPTURE.

Errata.	*Corrigenda.*
Preface, p. 1, *line* 31, W. C. Jones, of Trinity.	C. W. Jones, of Caius.
p. 1, *line* 17, Dedalus and Dibutades.	Dædalus and Butades.
Ibid., lines 21, 24, Dedalus.	Dædalus.
Ibid., line 28, "Dedali."	"Dædala."
p. 2, *line* 9, Siro-Macedonians.	Syro-Macedonians.
Ibid., line 30, Corentic (?).	Torentica.
p. 3, *line* 2, Leocares.	Laochares.
Ibid., lines 3, 6, "aerolite."	"acrolith."
Ibid., line 4, sculpture *Criselephantina* (?), or	*Chryselephantina* sculpture.
Ibid., line 32, Braccio Nuova.	Braccio Nuovo.
p. 5, *lines* 1, 6, 17, 21, 26, Hermes.	Hermæ.
Ibid., line 2, ἑρμία.	Ἑρμῆς.
Ibid., line 15, of Corico.	of Corycus.
p. 6, *line* 41, *arraglyphum.*	*anaglyphon.*
p. 7, *line* 25, *cocloid.*	*cochlear.*
Ibid., line 37, (*puteolia*).	(*putealia*).
p. 8, *line* 36, statuarium.	statuarum.
Ibid., last line, Belvidere.	of Belvedere.
p. 9, *line* 38, *togati, loricati, paludati,* and *velati.*	*togatæ, loricatæ, paludatæ,* and *velatæ.*
p. 10, *line* 24, *cameteri.*	*camateræ.*
p. 11, *line* 24, Panellenius in Egina.	Panhellenius in Ægina.
Ibid., line 36, Cytheredos.	Citharædus.
p. 12, *line* 8, son of Charminus, and the scholar of Agelados.	son of Charmides, and the scholar of Ageladas.
Ibid., line 11, Hegeos.	Hegias.
p. 13, *line* 9, Myro.	Myron.
Ibid., line 33, Doriphorus.	Doryphorus.
p. 15, *line* 22, "Discobulus," in which the "Dorephorus."	"Discobolus," in which the "Doryphorus."
p. 16, *line* 6, Seleucedes.	Seleucides.
Ibid., lines 14, 23, Greco-Roman.	Græco-Roman.
p. 17, *line* 27, *Cocloid.*	*Cochlea.*
p. 28, *line* 17, lower pair.	lower part.
Ibid., line 31, the summit.	the yet sun-gilded summit.
p. 29, *line* 4, of this sarcophagus has.	of the first sarcophagus referred to (Nos. 838 and 1041) has.
p. 78, *col.* 2, *line* 21, Colonna Rostrale.	Colonna Rostrata.
p. 79, *col.* 1, *line* 36, Gimnasiargus.	Gymnasiarchus.
p. 83, *col.* 2, *line* 37, A Quadrigus.	A Quadriga.
p. 85, *line* 33, Lysippus.	Leucippus.
Ibid., line 34, Rhæa Sylvia.	Rea Silvia.

SCULPTURE.

PLATE I.

SCULPTURE ON PAGAN SARCOPHAGI.

1. A Combat of Greeks. 2. The Death of the Niobides.

DESCRIPTION OF PLATE I.

SCULPTURE ON PAGAN SARCOPHAGI.

1. A COMBAT OF GREEKS (probably Theseus and the Athenians) with the Amazons, from a sarcophagus of the second century. (Vatican Museum, No. 69. See p. 27.)

2. THE DEATH OF THE NIOBIDES, slain by Diana and Apollo to punish the presumption of their mother Niobe. Greek art of the first or second century, now in the Vatican Museum, No. 204. (See p. 20.)

On the extreme right appears Apollo, drawing his bow; on the extreme left Artemis (whom the Romans identified with Diana), having just discharged an arrow. In the intermediate space we see Niobe stooping down to support the head of a dying son, the aged *παιδαγωγός* (or attendant upon the children) clasping a boy with his right arm, as if to protect him, while his left hand is raised, either in supplication to Apollo, or else with the view of restraining one of the yet unwounded sons from retaliating upon the deity by hurling a dart at him. The remaining children of Niobe appear in various attitudes of despair and death.

The story is told by different writers with varying details, but its substance is the same in all, and unamiable as is the vindictive character of the deities implicated in it, yet the lesson apparently intended to be conveyed is the very valuable one—that pride goes before a fall; while at the same time the subject is allusive to the death of the young.

A COMBAT OF GREEKS AND AMAZONS

THE DEATH OF THE NIOBIDES

SCULPTURE.

PLATE II.

1. THE RAPE OF PROSERPINE.
2. A COMBAT OF FAUNS AND CENTAURS.

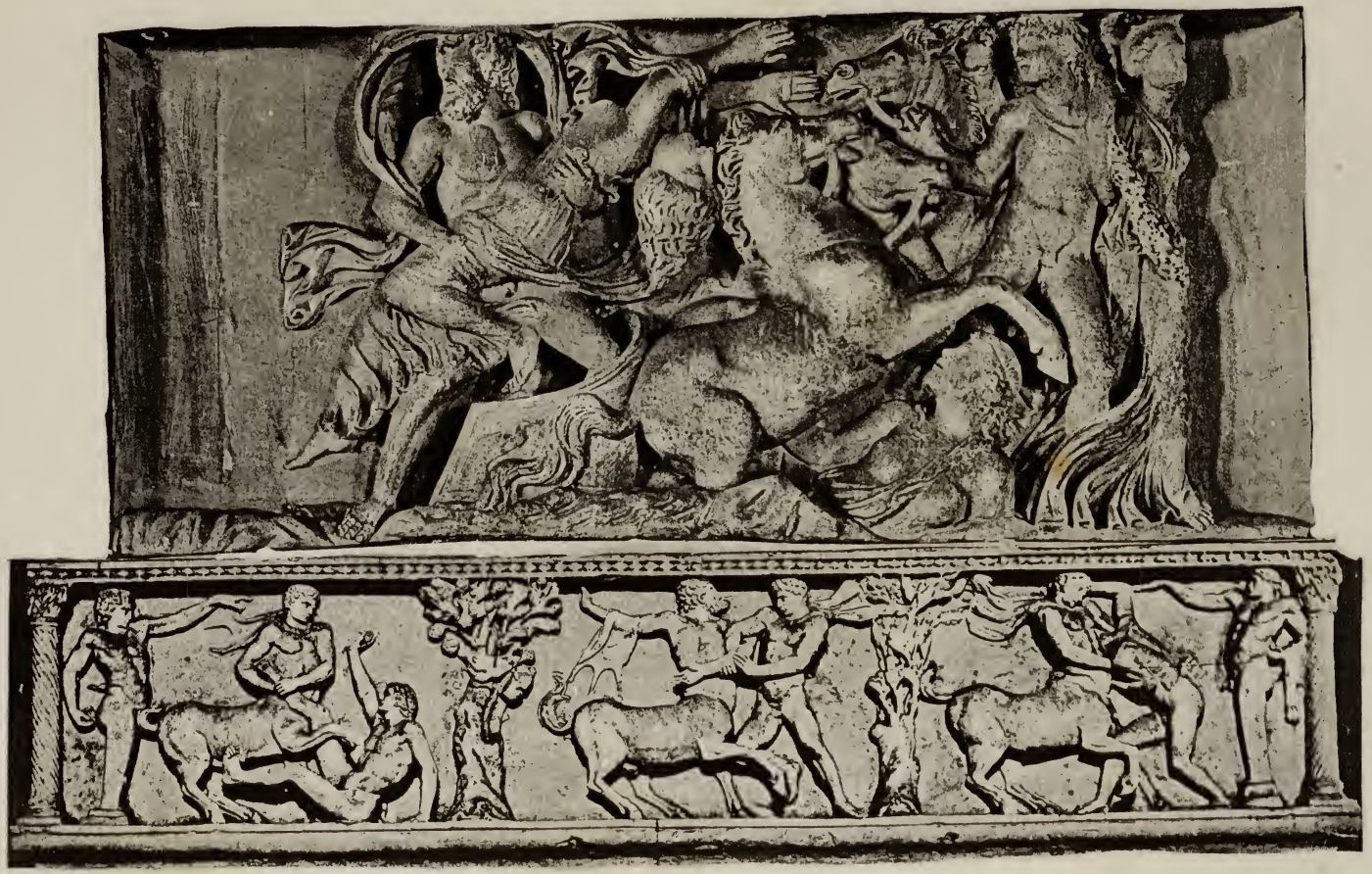
DESCRIPTION OF PLATE II.

1. THE RAPE OF PROSERPINE. From the front of a sarcophagus of the second century. (Vatican Museum, No. 252. See p. 28.)

The incident in the story here represented appears to be that related by Ovid (Met. v. 409 seqq.), of the plunge of Hades with his bride beneath the earth. He had seized her at Enna, in the centre of Sicily, and was carrying her off in his car. The nymph Cyane, guardian of the stream of that name near Syracuse, recognised the pair, and, rising from the water, reproached the god for his violence, and bade him woo and win his bride, instead of carrying her off by main force. So saying she stretched out her arms to stop the horses. Hades, irritated, flung his sceptre into the midst of the waves, the earth opened beneath them down to Tartarus, and the car with its occupants plunged headlong into the abyss. Cyane, brokenhearted at the insult offered to herself, and at the loss of her friend, melted away in tears, and she, who had lately been the divine protectress of her waters, was now mingled with them.

2. A COMBAT OF FAUNS AND CENTAURS. From a sarcophagus of the second century. (Vatican Museum, No. 502.)

THE RAPE OF PROSERPINE



A COMBAT OF FAUNS WITH CENTAURS

SCULPTURE.

PLATE III.

THE FEAST OF BACCHUS.

DESCRIPTION OF PLATE III.

THE FEAST OF BACCHUS. From a large sarcophagus of the second or third century, found in 1777, in making the foundations of the sacristy of S. Peter's in the Vatican Palace, and now preserved in the Vatican Museum, No. 28. (See p. 23.)

THE FEAST OF BACCHUS

Photogravure Dujardin, Paris

SCULPTURE.

PLATE IV.

THE TRIUMPH OF BACCHUS.

DESCRIPTION OF PLATE IV.

THE TRIUMPH OF BACCHUS. The god is seated on an elephant, which is led in a procession, with a centaur, musicians, and dancing. (See p. 23.) This sarcophagus was found on the Via Latina, and is preserved in the Lateran Pagan Museum.

SCULPTURE - TRIUMPH OF BACCHUS.

SCULPTURE.

PLATE V.

HUNTING OF THE CALYDONIAN BOAR.

DESCRIPTION OF PLATE V.

HUNTING OF THE CALYDONIAN BOAR. From a fine sarcophagus found at Vico-Varo in 1872, on the bank of the river Anio, between the road to Subiaco and the river, now preserved in the Capitoline Museum. (See p. 25.)

In the centre is Meleager giving the boar its death-wound, on his left hand is Atalanta, with her bow and arrows. She had been the first to draw blood from the savage beast, and this was made by Meleager the reason for assigning the hide and tusks to her, a preference which caused the quarrel between himself and his mother's brothers, resulting in the death of all three.

The figures on horseback are probably Castor and Pollux. Ovid (Met. viii. 372 seqq.) mentions them alone as being mounted. Their distinguishing mark (the cap in the shape of a half egg-shell) is not easily recognisable in the engraving, but it may perhaps be traced upon the head of the one next to Atalanta.

HUNTING OF THE CALEDONIAN BOAR

SCULPTURE.

Description of Plate VI.

Upper Part.

Front of a Sarcophagus in the Lateran Pagan Museum. The upper part is sculptured with scenes from the story of Œdipus, the lower part with the fate of Adonis. (See p. 25.)

Taking the story of Œdipus first, we see on the left hand his father Laius, king of Thebes, receiving the oracle from Apollo, that he should be killed by his son. In order to frustrate this oracle, he hands the infant to a slave to be killed. The slave pierces the child's feet, ties them together with a thong, and exposes him on Mount Cithæron. Probably the single figure seated in a meditative attitude between two trees, represents the slave considering how he is to carry out the king's command. In the next compartment the shepherd of Polybus, king of Corinth, finds the exposed child. He takes him to Polybus, who brings him up as his own son, giving him the name of Œdipus (swell foot), from the swelled state in which his feet were when he was found. Œdipus, when grown up, is taunted by the other youths with not being the son of the king. He consults the Delphic oracle, and is told that he is fated to murder his father, and commit incest with his mother. Knowing no other relations than those who had brought him up, he determines to return home no more, but sets out to seek his fortune elsewhere. The fourth compartment, counting from the left hand, will therefore probably represent him setting forth on his wanderings, either to or from Delphi.

WE now have to begin again on the left-hand side. Œdipus, in the course of his travels, comes into the neighbourhood of Thebes. There in a narrow road he meets a chariot containing two persons. The charioteer insolently tries to turn him out of the road, whereupon he kills both him and the other traveller, who is his own father, Laius. Thus the first part of the oracle is fulfilled.

Bœotia is now in great distress; its king is dead, and it is being ravaged by the Sphinx, which meets travellers on the road, proposes a riddle to them, and kills them if they cannot answer it. The riddle is one which holds its place to the present day, "What animal is it, which in the morning goes on four legs, at noon on two, and in the evening on four?" So grievously does the land suffer from the monster, that a proclamation has been made that whoever answers its riddle shall be king, and shall have the queen, Jocasta, to wife.

Œdipus meets the Sphinx, as shewn in the next compartment, and solves its riddle, saying that the animal is man, who, as an infant crawls on all fours, when grown up walks on two legs, and in the evening of life supports himself on a stick. The Sphinx dashes its brains out, Œdipus is made king, and marries Jocasta, his own mother.

The unwitting parricide and incest are punished by a plague in the land, the cause of which Œdipus does his utmost to discover, and learns at last the horrible truth from the blind soothsayer, Teiresias, whom we see leaning upon his staff, and addressing the king.

The sculpture tells no more of the story; but the end of it, as told by Sophocles, was, that Jocasta hung herself, and Œdipus put out his own eyes; after which, accompanied by his faithful daughter, Antigone, he wandered to Athens, where he was purified, and was protected by Theseus. Possibly, therefore, the last compartment may represent his interview with Theseus, and not with Teiresias; for the ragged staff, the short tunic, and the crouching attitude are perhaps better suited to the suppliant exile than to the venerated soothsayer.

LOWER PART.

The lower part tells its own story. On the left-hand side Venus tries to persuade Adonis not to go hunting, on the right-hand she comes floating up to him as he is struck down by the boar, and in the centre she sits by him, while an attendant tries to staunch the flow of blood from the wound which the boar has made in his thigh.

THE HUNTING OF THE CALEDONIAN BOAR

Photogravure Dujardin, Paris

SCULPTURE.

PLATE VII.

1. CASTOR AND POLLUX.
2. MARS AND REA SILVIA, DIANA AND ENDYMION.

DESCRIPTION OF PLATE VII.

1. CASTOR AND POLLUX CARRYING OFF THE DAUGHTERS OF LEUCIPPUS. (See p. 20.) From the Vatican Museum, No. 269. This subject is very seldom met with.

In the centre, Castor and Pollux (distinguished by the peculiar cap referred to in the description of Plate V.) are seen carrying off from among a group of females the daughters of Leucippus, who were betrothed to Lynceus and Idas. On the left hand we have the single combat between Castor and Lynceus, fought to decide the possession of the damsels.

Castor being mortal and Pollux immortal, the latter, on the death of the former, asked and obtained that his brother might share his immortality, he giving up half of his own rights, so that the two should spend alternate days with the gods above, and the shades below. This subject might be considered appropriate for a sarcophagus provided by one brother for another.

2. MARS AND REA SILVIA, DIANA AND ENDYMION. From a sarcophagus in the Lateran Pagan Museum. (See p. 28.)

On the right hand we have Diana stepping from her chariot to visit the sleeping Endymion; on the left hand Mars is approaching the sleeping Vestal Silvia; the love of a goddess for a mortal is balanced by a god's love for a mortal. The reclining figure in the lower left-hand corner is probably the Anio, into whose waters Silvia was thrown, and where she exchanged her mortal condition for that of a goddess. Above him are Hercules and Hebe, a mortal received among the gods and married to a goddess. The same notions, therefore, of intercourse between mortals and immortals, and of the possibility of obtaining immortality, runs through all the subjects here represented.

CASTOR AND POLLUX THE DAUGHTERS OF LYSIPPUS

MARS AND RHÆA SYLVIA, DIANA AND ENDYMION

SCULPTURE.

Description of Plate VIII.—1.

The Games in the Circus. From a sarcophagus in the Vatican Museum, Sala della Biga.

It will be observed that each of the chariots (or bigas) have four horses abreast, and that behind the last chariot is the body of a man, as if run over in the race.

The comparison of life to a race is so familiar, as readily to account for the appearance of chariot-races in funereal sculpture, and accordingly we find them not to be uncommon. The accessories, however, in this subject point rather to Achilles dragging the body of Hector to the camp, than to an ordinary chariot-race. The mourning figures on the left-hand side may very well represent Andromache and the Trojan women, who

"Sigh back her sighs, and answer tear with tear;"

while the figure above, reclining by a tree, may be Scamander, and the wild fig-tree mentioned by Homer; and the faces at the right-hand corner may quite as well be the Trojans looking over the city wall, as spectators at the games in the circus. Our engraving hardly shews the expression of the face of the prostrate figure, but, as a matter of fact, it is more the face of a dead man, than of a dying one just fallen from his chariot.

DESCRIPTION OF PLATE VIII.—2.

CHARIOT-RACE WITH CUPIDS, THE META, &c. From a sarcophagus in the Vatican Museum.

This is evidently allegorical; the second chariot is upset, with the horses and the drivers tumbling over one another, and a Cupid on horseback in the background in the attitude of triumph. The Metæ, with the eggs and dolphins upon them, indicating the number of laps made, are well shewn. There is a body lying prostrate under the third chariot, and a vase under the fourth.

Here we have an indubitable chariot-race run by winged genii, while others on horseback are either watching, or controlling the racers. One chariot has come to grief, representing the death commemorated in the sculpture, besides which the artist has supplied us with the body of a dead child lying under the feet of the third pair of horses. It is commonly supposed that these subjects were especially selected as allusive to the death of children whose race had been rapidly run.

In this case a winged Victory hovers between two Metæ, if we may so call them, holding out a crown as a prize to the conqueror. On the Meta to the right are placed a row of objects, which from their shape were called eggs, and were supposed to have some reference to Castor and Pollux, and the egg from which they were hatched. The number of these eggs indicated how many "laps" the racers had made. The curved objects on the other Meta are dolphins, sacred to Neptune. It has been disputed whether these were fixed there as simple ornaments, or whether their number was changed at each "lap," like that of the eggs. This sculpture makes strongly for the latter view, for against the Meta on which they are placed there stands a ladder, the purpose of which it is difficult to define, unless it was for the convenience of placing or displacing the dolphins during the race.

CHARIOT-RACE WITH CUPIDS THE META ETC.

Heliog. Dujardin, Paris.

SCULPTURE.

PLATE IX.

A CHARIOT-RACE AND A HORSE-RACE.

DESCRIPTION OF PLATE IX.

A CHARIOT-RACE AND A HORSE-RACE. From a sarcophagus of the second century in the Vatican Museum.

The chariot-race is on the side of the sarcophagus, and the horse-race on the lid. The drivers are Cupids in both, and in both we see the death indicated by the fallen horses. The cypress-shaped terminal Metæ are distinctly shewn in both subjects, and in the lower one we see the row of eggs on one of the inferior Metæ above the head of the third charioteer. In the upper one the place for them appears behind the last rider, but they themselves are not to be distinguished.

SCULPTURE—CHARIOT-RACE AND HORSE RACE

FROM A SARCOPHAGUS OF THE SECOND CENTURY

SCULPTURE.

PLATE X.

1. THE PROMETHEUS SARCOPHAGUS.
2. VICTORY OF SOME ROMAN GENERAL OVER BARBARIANS.

DESCRIPTION OF PLATE X.

1. THE PROMETHEUS SARCOPHAGUS. From the Capitoline Museum, No. 88.

The man made by Prometheus endowed with life and faculties by the gods. It represents the complete story of the Soul, according to Neo-Platonic theories—the creation of the mortal tenement by Prometheus; the infusion of life in the form of a butterfly, by Minerva; death at the inevitable hour decreed by the Parcæ; the emancipated spirit first as a butterfly, then embodied in the figure of Psyche, and on its journey to the invisible world under the guidance of Mercury. (See pp. 29—33.)

2. VICTORY OF SOME ROMAN GENERAL OVER BARBARIANS. From a large sarcophagus in the Vatican Museum, No. 39. The barbarian chieftain is kneeling and doing homage to the Roman general, who is seated with his left hand on the hilt of his sword, and surrounded by his guards; the wife and child of the chief are in the background, and another barbarian officer is held by the guards.

VICTORY OF SOME ROMAN GENERAL OVER BARBARIANS

SCULPTURE.

PLATE XI.

VINES AND CUPIDS, AND BIRDS.

DESCRIPTION OF PLATE XI.

VINES AND CUPIDS, AND BIRDS. From a sarcophagus of the third or fourth century, in shallow sculpture, preserved in the porch of S. Lorenzo outside the walls. The sculpture seems to be of about the same period as the mosaic picture on the walls in the mausoleum of Constantia, and has possibly a Christian allegorical signification.

VINES AND CUPIDS AND BIRDS

SCULPTURE.

PLATE XII.

TWO CHRISTIAN SARCOPHAGI.

S. HELENA AND OF CONSTANTIA.

DESCRIPTION OF PLATE XII.[a]

1. SARCOPHAGUS OF S. HELENA, of red porphyry, from her mausoleum on the Via Labicana, commonly called *Tor Pignatara*, because the roof was made of earthenware pots. This sarcophagus is now preserved in the Vatican Museum. The sculpture on the side probably represents the triumphal entry of her son Constantine into Rome, after the victory over Maxentius.

2. SARCOPHAGUS OF CONSTANTIA, the daughter of Constantine, from her mausoleum in the garden of the monastery of S. Agnes, which was then a public cemetery. This is also preserved in the Vatican Museum, to which it was removed by Pius VI., about 1790, and a painting of it placed on the wall where it had stood; this is also of red porphyry, which is bad for photography. The subject of the sculpture is the cultivation of the vine and the making of wine, as in the mosaic pictures in her mausoleum.

[a] See pages 41 and 42, and Photographs Nos. 209 and 210.

SARCOPHAGUS OF S. HELENA. A.D 330

SARCOPHAGUS OF S. CONSTANTIA A. D. 350

SCULPTURE.

PLATE XIII.

A CHRISTIAN SARCOPHAGUS.

JUNIUS BASSUS, A.D. 359.

DESCRIPTION OF PLATE XIII.

SARCOPHAGUS OF JUNIUS BASSUS, Prefect of Rome, A.D. 359, and five times Consul, in the crypt of S. Peter's in the Vatican.

This is probably on its original site, as the pavement of the old church, with the tombs upon it, was preserved when the present church was built[b]. This is considered as the finest of all the Christian sarcophagi.

The subjects represented in the upper part are :—

1. The Sacrifice of Abraham.
2. The Capture of S. Peter.
3. Christ seated between Peter and Paul.
4. The Capture of Christ.
5. Pilate washing his hands.

In the lower part are :—

1. Job on his mat, insulted by his Wife and his Friends.
2. Temptation of Adam and Eve.
3. Entrance of Christ into Jerusalem.
4. Daniel in the lions' den.
5. Capture of S. Paul.

[b] This is entirely subterranean, or rather under the great church, and therefore quite dark ; the engraving is from a photograph taken with the light of magnesium.

SARCOPHAGUS OF JUNIUS BASSUS

Photogravure Dujardin, Paris

SCULPTURE.

PLATE XIV.

A CHRISTIAN SARCOPHAGUS

OF THE FOURTH CENTURY.

DESCRIPTION OF PLATE XIV.[c]

SARCOPHAGUS OF THE FOURTH CENTURY, from the Lateran Christian Museum, for two persons, of whom the Busts are sculptured in the shell in the centre.

It represents various subjects in the life of Christ. In the upper series are represented Christ at the open tomb of Lazarus, St. Peter and the Cock, Moses receiving the Law, Abraham's Sacrifice, and Herod and Pontius Pilate seated in the Judgment Hall. Under it Daniel in the lions' den; the prophets prophesying; Christ and the Apostles preaching to the Jews.

This sarcophagus is one of the finest works of Christian art.

[c] See p. 48, and Photograph No. 2900.

THE JUDGMENT OF PILATE. ABRAHAM. ISAAC. MOSES. DANIEL. PROPHETS. CHRIST AND THE APOSTLES

SCULPTURE.

PLATE XV.

TWO CHRISTIAN SARCOPHAGI

OF THE FOURTH CENTURY.

DESCRIPTION OF PLATE XV.

TWO SARCOPHAGI OF THE FOURTH CENTURY, one from the Lateran Christian Museum, representing several subjects of the Old and New Testaments mixed together.

Adam and Eve with God, represented as man, pushing them out of the garden; Christ healing the blind and the deaf, represented as children; S. Peter with the Cock; Abraham and Isaac; Moses striking the rock, &c.

The second is also from the Lateran Christian Musuem, representing the symbolical monogram, and the mysteries of the Passion. (See p. 52.)

ADAM AND EVE, S. PETER ABRAHAM AND ISAAC, &c.

THE MYSTERIES OF THE PASSION

SCULPTURE.

PLATE XVI.

TWO CHRISTIAN SARCOPHAGI

Of the Fourth and Fifth Centuries.

Description of Plate XVI.[d]

1. Sarcophagus of the fourth century, from the Lateran Christian Museum, representing several miraculous events in the life of Christ, and His triumphal entrance into Jerusalem.

2. Sarcophagus of good style of the fifth century, in shallow Sculpture, representing the history of Jonah, the Fishing the Shepherd, the Resurrection of Lazarus, Moses striking the rock and taken prisoner, and Noah in the Ark.

[d] See p. 51, and Photographs Nos. 2905 and 2906.

MIRACLES OF CHRIST, AND HIS ENTRANCE INTO JERUSALEM

HISTORY OF JONAH, FISHING, SHEPHERD, RESURRECTION OF LAZARUS ETC

SCULPTURE.

PLATE XVII.

TWO CHRISTIAN SARCOPHAGI

Of the Fourth Century.

DESCRIPTION OF PLATE XVII.

TWO CHRISTIAN SARCOPHAGI OF THE FOURTH CENTURY, fro the Lateran Christian Museum.

1. Scriptural subjects,—Abraham, Isaac, and the Ram; Chri and His disciples, and Pontius Pilate washing his hands. (Se p. 46.)

2. The Vine, the Good Shepherd, &c. (See p. 42.)

№ 1

№ 2

1. SCRIPTURAL SUBJECTS_2. THE VINE_GOOD SHEPHERD ETC.

SCULPTURE.

PLATE XVIII.

THE TWO ENDS OF A CHRISTIAN SARCOPHAGUS

OF THE FOURTH CENTURY.

DESCRIPTION OF PLATE XVIII.*

THE TWO ENDS OF A SARCOPHAGUS OF THE FOURTH CENTURY, in the Lateran Christian Museum.

These are in shallow sculpture, such as is usually of the eighth century, and very different from the bold sculpture of the Apostles on the front. The subjects are,—

1. Christ after the Resurrection issuing from the sepulchre, with Mary at His feet; or Christ with the woman with the bloody flux, and Moses striking the rock.

2. Christ and S. Peter with the Cock.

The buildings in the background are supposed to be the same as those represented in the mosaic picture in S. Pudentiana.

* See p. 46, and Photographs Nos. 443 and 444.

SCULPTURE - ENDS OF SARCOPHAGUS CENT. IV

THE FIG TREE - LAZARVS - TOMBS.

CHRIST AND S. PETER WITH THE COCK

SCULPTURE.

PLATE XIX.

S. PETER STRIKING THE ROCK.

From a Christian Sarcophagus of the Fourth Century.

DESCRIPTION OF PLATE XIX.

FROM A CHRISTIAN SARCOPHAGUS OF THE FOURTH CENTURY.

S. PETER striking the rock, and bringing out the Stream of Life, at which the faithful Jews are drinking. The arrest of S. Peter. (See p. 52, note l.)

S. PETER STRIKING THE ROCK – THE STREAM OF LIFE

HISTORICAL PHOTOGRAPHS ILLUSTRATIVE OF THE TOMBS.

[*The numbers refer to Mr. Parker's Catalogue.*]

*Those marked with * are from drawings, valuable for historical purposes,* but not as photographs.

In Rome.

Entrance to the Tomb of the Scipios, B.C. 303. *From a Drawing.* 356*

Sarcophagus of Lucius Scipio Barbatus. 336

Tomb of Bibulus, B.C. 34, in the Via Flaminia, at the foot of the Capitol. 1239

Remains of the Tomb of the Gens Claudii, or Family of Claudius, *c.* A.D. 50, at the foot of the Capitol, opposite that of Bibulus. 1180

Tomb of the Family of the Architect T. Claudius Vitalis, by the side of the Aqueduct of Nero, near the Lateran. 353*

Plans of the two Stories. 355*

Section of the same. Elevation, with two of the Arches of Nero. 354*

Tomb with Columbaria, the wall faced with Opus Reticulatum, in the Exquiliæ, near the Porta Maggiore. 2261

Another Tomb in the Exquiliæ with a series of Columbaria, and some Inscriptions. 2262

The other side of the same Tomb and Columbaria, to shew the original Staircase and Door. 2263

Mausoleum of Augustus. 988

Mausoleum of Hadrian. View. 1085

Plans of the ground and three stories. 188*

Tomb on the Via Ardeatina, between the Bastion of Sangallo and the Thermæ of Caracalla, of the time of Sylla. Interior. 1181

In Rome, *continued.*

Tomb of the Lateran Family (?) — A Circular Tomb, with two square wings, on the bank of the foss between the Lateran and the Cælian, miscalled the House of Verus. 175

Imitation of a Tomb, with Niches or Columbaria, in the Museum of Campana. 1945

Remains of a Tomb of the first century, near the Porta Latina, within the Gate. 1179

Columbaria of a Burial-club, near the Porta di S. Sebastiano, A.D. 50, in the Vigna Codini. 1462

Another View, with the original Staircase, Busts, and Cinerary Urns remaining in their places. 1178

General View of the Columbaria near the Porta Latina, in the Vigna Codini. 1769

Tomb, with Columbaria of the Servants of Augustus, and other Cæsars, A.D. 20, on the Via Appia, in the Vigna Codini. 1177

Plan of Columbaria for the Servants of the Cæsars. 1298*

Section of the same. 1297*

Via Appia.

Tomb of the second century, on the Via Appia. 876

Tomb of the first century of fine brickwork (Opus Lateritium), on the Via Appia Nova, five miles from Rome, near the Villa de' Quintili. 1624

VIA APPIA, *continued.*

Tomb of the First Century, on the Via Appia Nova, near the great Piscinæ, six miles from Rome. 1037

Tomb on the Via Appia, near Albano, a very large mass of concrete, to represent the fagots, and projecting pieces of marble broken off, representing the timbers of a funeral pyre. 1629

Another similar Tomb, with a Mediæval Tower built upon it. 1628

Tomb or Chapel (?) of the third century on the Via Appia, at the original entrance to the Catacomb of S. Calixtus. 1750

Tomb of the first century, built of fine Brickwork, over the Catacomb of the Jews. 1755

Tomb of Cæcilia Metella, B.C. 103, with the Fortifications and Castle of the Gaetani, *c.* A.D. 1310. 361

Doorway of Travertine in the middle of the massive concrete wall faced with brick. 1360

Tomb of Herodes Atticus (?), called Deo Redicolo (*c.* A.D. 140), south side. 907

North side of the same. 909

Construction of brick Ornaments, *c.* A.D. 140. 908

Construction of Niches, &c. 910

VIA LABICANA.

Tomb of Eurysaces the Baker, and his wife Aristia, B.C. 20 (?), close to the Porta Maggiore. 598

Effigies of Eurysaces and his wife Aristia. 882

Tomb, with Columbaria of the time of Sylla, in the Thermæ of the Gordiani, B.C. 60. 932

Details of the same. 933

The same, with the Well. 934

VIA LABICANA, *continued.*

Exterior of the Tomb of the Gordiani in their Thermæ, A.D. 240. 925

Interior of the same. 898

VIA LATINA.

Fine Tomb of the first century, of remarkably good brickwork, on the Via Latina. 1430

Another fine brick Tomb on the Via Latina. 705*

Plan and Section of the same. 706*

General outlines of the patterns on the Vault and on the Walls. 708*

[For the beautiful decorations of this Tomb, see Fresco Paintings and Stucco Ornaments, of which there are a complete Series of Photographs from 2091—2103.]

Mausoleum or Tomb of S. Helena, A.D. 330. View of the Exterior. 207

View of the Interior. 208

Plan of the Mausoleum. 206*

Pyramid of Caius Cestius, near the Porta S. Paolo, *c.* A.D. 10. 652

VIA FLAMINIA.

Tomb of the Naso Family, five miles on the Via Flaminia, called Tor di Quinto. 1635

Tomb on the Via Claudia, with an Inscription to P. VIBIVS MARIANVS of the time of Severus, miscalled the Tomb of Nero. 1634

Remains of the Porta Salaria in March, 1871, and of a Tomb, closely resembling that of Bibulus (?). 2069

Cippus of Quintus Sulpitius Maximus (found buried in the southern tower of the Porta Salaria). 2070

Remains of a Circular Tomb of the first century in the northern tower. 2071

PHOTOGRAPHS OF THE
TOMBS IN CHRONOLOGICAL ORDER.

Tomb of the Scipios, B.C. 303. 356*
—— of Cæcilia Metella, B.C. 60. 361, 1360
—— and Columbaria, of the time of Sylla, B.C. 60, on the Via Prænestina. 932, 933, 934
—— on the Via Ardeatina. 1181
—— on the Via Appia. 1628, 1629
—— of Bibulus, B.C. 34. 1239
—— of Eurysaces the Baker, B.C. 20. 598, 882, 1463*
—— or Pyramid of Caius Cestius, A.D. 10. 652
—— in the garden of the Villa Pamphili-Doria, on the Janiculum, of the time of Augustus, with Columbaria, and a curious and remarkable series of fresco drawings in good preservation. 2695 to 2708
—— at the Porta Salaria, B.C. 30 (?), or A.D. 22 (?). 2069, 2071
—— of Sulpicius Maximus, at the Porta Salaria, A.D. 90, with the Greek and Latin verses. 2070
—— with Columbaria of the Servants of the Cæsars. 1177
—— Section of the same. 1297*
—— Plan of the same. 1298*
Columbaria of a Burial Club, A.D. 50. 1462, 1178, 1766, 1767, 1768, 1769, 1770, 1771, 2261, 2262, 2263
Tomb of the Lateran Family (?). 175
—— in the form of a Temple, in the porch of S. Lorenzo. 320
—— of the Cavia Family (first century). 1748
—— of the first century. 1037, 1179, 1430, 1431, 1624, 1639, 1755
—— of the Gens Claudii or family of Claudius, A.D. 50. 1180
Tomb of the family of the Architect, T. Claudius Vitalis, *c.* A.D. 50. Plans and Sections. 353*, 354*, 355*
—— of the Naso family. 1635
—— on the Via Latina, A.D. 60. 705*, 706*, 708*
—— of the Aterii, A.D. 50. 1500, 1501
—— of Titus Flavius Verus. 85
—— of Agrippina. 91
—— in the Villa Campana, A.D. 100. 1942
—— of the second century on the Via Appia. 876
—— of Hadrian, A.D. 130. 1085
—— of Hadrian, Plan. 188*
—— called Dio Ridicolo, *c.* A.D. 60, miscalled of Herodes Atticus, A.D. 140. 907, 908, 909, 910
—— of Statilius Aper, *c.* A.D. 150. 1021
—— painted, on the Via Latina, second century. 2091, 2095, 2098 to 2104
—— on the Via Appia, second century. 876
—— of the Gordiani, A.D. 240. 923, 925
—— on the Via Claudia, miscalled the Tomb of Nero. 1634
—— Heroum of a deified Emperor, in the Thermæ of the Gordiani. 898
—— of S. Helena, A.D. 330. 207, 208
—— Plan. 206*
—— of the third century on the Via Appia. 1750
—— Columbaria in the Villa Campana (an imitation). 1945

Tombs in Churches.

Tomb of Cardinal Alfanus, A.D. 1150. 312

Tomb of Cardinal Fieschi, A.D. 200, A.D. 1256. 597
—— of Cardinal William de Bray, A.D. 1280. 1701
—— of third century, afterwards of Monsignor Spinelli. 315
—— of Friar Museio da Ramora, A.D. 1300. 1645
—— of Pandulphus Savelli, A.D. 1306. 2268
—— of Cardinal Adams of Hertford, A.D. 1398. 1702
—— of Cardinal D'Alençon, A.D. 1403. 1911
—— of Cardinal Terrici, A.D. 1428. 651
—— of Nicolas da Forca Palena, A.D. 1449. 1398
—— of Brother Bartholomeus Caraffa, A.D. 1450. 316
—— of Cardinal Astorgius, A.D. 1451. 650
—— of Cardinal Fortiguerra, A.D. 1473. 1703
—— of Cardinal d'Ansio, A.D. 1483. 1646
—— of Antonius Pullarius and his Brother, A.D. 1498. 1929
Tomb of the Archbishop of Ragusa, A.D. 1505. 1392
—— of Cardinal Ascanius Sforza, A.D. 1505. 2280
—— of Cardinal J. B. Savelli, A.D. 1520. 2267
—— of Cardinal A. J. Venerius, A.D. 1579. 2073
—— of a Bishop, in the Church of S. Prassede, A.D. 1350. 1484
Tombstones in the Cloister of S. Croce in Gerusalemme. 401, 402, 403

Loculi in Catacombs. 1183, 1222, 1223, 1283, 1611, 1621
Tombstones from Catacombs. 1257, 1259, 1384, 1594, 1595, 1596, 1906, 1907, 1908, 1909, 1910.

Tomb at Pompeii, B.C. 100 (?). 2161
—— of the Ghirlande, Pompeii. 2156
—— Views of, at Pompeii. 2160
—— on the Via Romana, Ostia. 1826, 1827

HISTORICAL PHOTOGRAPHS ILLUSTRATIVE OF THE ART OF SCULPTURE.

[*The numbers refer to Mr. Parker's Catalogue.*]

Our collection of photographs illustrating the History of Sculpture is so large that it is difficult to arrange it in such a manner as to be clear and easy for reference. In the Numerical Catalogue (which is made chiefly for the use of the photographers, and to serve for lettering-pieces to each photograph), they are arranged in the order in which they were taken, or nearly as they stand in the different museums in Rome, the Vatican, the Lateran, the Capitoline, and the Villa Albani. This is the most convenient arrangement for persons on the spot, or for those who are well acquainted with these great Museums, and the numbers of each Museum are also retained. It is also convenient for public libraries, for comparison with the outline engravings in the great folio works on the subject, entitled "Il Vaticano," and "Il Campidoglio." Winckelmann formed and illustrated the collection now in the "Villa Albani," and he would gladly have availed himself of photography to illustrate his history of sculpture, if it had then been invented. Our photographs are intended to be supplementary to these great works as more convenient for reference, and for the use of those who have not access to them. It seems, however, useless to repeat the catalogue in this form, as it is to be had, and the numbers make reference to it very easy; but an indication of the various subjects illustrated, with references to the numbers, was required, and is here given, arranged as nearly as possible in the same order as in our chapter on the subject, and adding the numbers.

VIEWS IN THE MUSEUMS.

Vatican Museum.

Views in different compartments and galleries, or corridors, and halls.
2417, 2446, 2447, 2514, 2515, 2537, 2607, 2612

Villa Albani, now Torlonia.

General View of the Palace. 2749
View of the Gardens. 2750
View of one of the side Entrances. 2751

View on the Capitol, shewing the situation of the Museum, with one of the Trophies of Marius and the Statues of Castor and Marcus Aurelius, and of Pollux. 1649, 1650

—— Another view with Pallas, called Roma Trionfante, and the Statues of the Tiber and the Nile, at the Fountain. 1651

Capitoline Museums.

Portrait Busts of the Emperors.

A Series of eighty-three Busts of the Emperors and Empresses, from Julius Cæsar, B.C. 49, to Julian the Apostate, A.D. 360, arranged in chronological order, taken in a set of eight photographs. 1660 to 1667

This series is very useful for shewing the succession of costume or the mode of wearing the hair and the beard at each period, and they also are authentic portraits for comparison.

In front of No. 1667 is a statue of Agrippina seated.

First Century.

The young Augustus. 2432
Augustus, a colossal head. 331
Claudius, crowned with oak-leaves. 2601
Nero, a colossal head, with the Agonistic crown. 2534
Titus (colossal). 2794
Domitian (colossal). 87
Trajan (colossal). 2488, 2795
Plotina, the wife of Trajan. 2608

Centuries II. and III.

Hadrian, on the Basis Capitolina. 1694
—— Colossal. 2593
Marcus Antoninus. 2471
Marcus Aurelius. 2772
Lucius Verus. 2770
Commodus. 2479
Pertinax. 2606
Didius Julianus (?). 2452
Julia Domna, second wife of Septimius Severus. 2604

Historical Busts—Roman.

Numa, dressed as a priest. 2776
Pompey the Great. 337
Brutus. 1682
Caius Marius (?). 2436
M. E. Lepidus. 2472
Quintus Hortensius. 2822
The celebrated Colonna Rostrale of Caius Duillius, now in the Palazzo de' Conservatori on the Capitol. 1657

Portrait Statues of the Emperors, &c.

Julius Cæsar (the only genuine statue of him). 1655
Augustus. 1089, 1656, 2769
The Genius of Augustus. 2605
Livia Drusilla, fourth wife of Augustus. 2540
Marcellus (?), nephew of Augustus. 2635
Tiberius. 2436, 2764, 2874
Caligula. 2527
Claudius. 2412, 2600
Titus. 2456
Julia, daughter of Titus. 2474
Domitian. 2483
Nerva. 2454, 2598
Trajan. 2766
Hadrian. 2768
Sabina, wife of Hadrian. 2438
Antoninus Pius. 2767
Lucius Verus. 2480, 2552, 2765
Commodus. 2449, 2509
Claudius Albinus. 2516
Geta, son of Septimius Severus. 2790
Opimius Macrinus. 2543

M. Junius Brutus. 2763
Marcus Marcellus. 1007

Portrait Statues—Greek.

Lycurgus. 2587
Sappho, the Poetess. 2810
Sophocles. 2876
Demosthenes. 2464
Menander, seated. 2541
King Pyrrhus, or Mars Cyprius, with rich armour. 851
Posidippus, seated. 2533
Pancratiastes, or Gimnasiargus. 843

Portrait Hermes and Busts — Greek.

(N.B. Hermes is a technical name for a head, or a head and bust, on the top of a short square column, much used in gardens ; there are frequently two faces or masks, then called also Janus.) 1328
Menelaus. 2535
Homer. 2807
Sappho, the Poetess. 2847
Demosthenes. 2433
Epimenides. 2582
(He is said to have slept for forty years continually.)
Zeno, the Epicurean. 2583
Periander. 2581, 2587
Æsop, a fragment (the only portrait of him known). 2824
Bias, the Sage. 2579, 2587
Themistocles. 2580
Socrates. 2849
Pericles. 2585
Alcibiades. 2434
Aspasia, of Miletus. 2586
Isocrates, the orator. 2820
Corinna (?). 2778
Aristotle. 2441
Theophrastus. 2848
Epicurus. 2578
Euripides. 2584
A Philosopher (?). 2774

STATUES
of Gods and Goddesses.

Jupiter, or Jove. 2538, 2844, 2793
Apollo. 1677, 2503, 2528, 2560, 2571, 2777, 2796, 2816, 2821
Mars. 2870
Neptune. 2878
Oceanus, or Marforio. 1668
The Nile. 2473
Silenus. 2437, 2566
Silenus and Bacchus. 2451
Bacchus. 2524, 2620, 2779, 2811
A Faun, with the Infant Bacchus. 2622, 2755
Torso of Bacchus. 2551
Mercury. 2443, 2484, 2496, 2553, 2623
Cupid. 1674, 2435, 2518
Cupid on a Dolphin. 2884
Cupid and Psyche. 2743
Harpocrates. 1185
Æsculapius and Hygeia. 2544
Æsculapius. 338, 2453, 2867
Priapus. 3498
Somnus, or Sleep. 2621

HERCULES as a child. 1232, 2965
—— with his club. 1154, 2818
—— colossal figure in bronze. 2594
—— in Greek marble. 2809
—— the Belvidere Torso. 2485
—— Torso of Hercules, in the Thermæ of Caracalla. 2735, 2736, 2737
Juno, 2771; Juno Regina, 2596; Juno Sospita, 2602
Pallas, or Minerva. 2476, 2819, 2826, 2840
Ceres. 2467, 2592, 2639, 2752
Tellus, or The Earth. 2966
Diana of Ephesus. 2616, 2802
DIANA. 2420, 2463, 2633
Diana the Huntress. 1168, 2797
Diana Lucifera. 2440, 2557
Diana Triformis. 2424
VENUS. 2744, 2745, 2760, 2808
Venus after the Bath. 2555, 2556
Venus Anadyome. 2428, 2469
Venus Genetrix. 2754
The Venus of Guido. 2609

Isis. 2753
Flora. 2433
Fortune. 2468
Innocence. 2748
Modesty. 2063, 2455
Winter. 2418
City of Antioch. 2699

BUSTS OF THE GODS AND GODDESSES.

Saturn. 2536, 2629
Jupiter. 1501, 2590
—— Serapis. 2599, 2803
—— Ammon. 2539
Vulcan. 2433
Oceanus. 2427
Neptune. 2444
A Marine God. 2597
Dionysius, or The Bearded Bacchus. 1395, 2421
Juno Regina. 2475
Pallas. 2425
Venus. 2436
Isis. 2439
Medusa. 2470
Ceres. 1501
Cybele. 1501

STATUES OF FAUNS, MUSES, HEROES, &c.

FAUNS. 1679, 1680, 2817, 2823
—— of Praxiteles. 2478, 2871
—— playing on a pipe, 2460; dancing, 2875; drunken, 2531; reclining, 2459
—— a Satyr extracting a thorn. 2615
A Satyr and Child. 2873
—— playing a pipe. 2834
A Bacchante dancing. 2521, 2554, 2773
A Triton. 2520
A Nymph. 2490, 2805
—— on a sea monster. 2780, 2783
A Triton carrying off a Nymph. 2512
A Hippocampus, or Marine Horse, with a Nereid on his back. 2457, 2458
A Centaur. 1044, 1236

STATUES OF THE MUSES, &c.

Calliope. 2571
Clio, Urania, and Thalia. 2576
Clio, or History. 2419
Erato dancing. 2570
Terpsichore. 2571, 2699
Euterpe. 2572
Urania, or Astronomy. 2575
Polyhymnia, or Memory, &c. 2577
Melpomene, or Tragedy. 2573
Thalia, or Comedy. 2574, 2761
Tuccia Vestalis. 338

The Vestal Virgin Luccia. 2445
A Canephora, with her basket (?) on her head. 2756, 2759

BUSTS OF THE MUSES.

Muse of Comedy. 2589
Muse of Tragedy. 2588

STATUES OF HEROES, &c.

Perseus. 2491
Theseus and the Minotaur. 2786
Meleager. 2487
Paris. 2522
Ganymede. 2599
Ganymede and the Eagle. 2656
Antinous. 1676
—— (colossal). 2591, 2868
Marysas, punished by Apollo. 2799

Ariadne abandoned by Theseus. 1090
Dido meditating. 2542
Penelope. 2526
Leda and the Swan. 2785
One of the Danaids. 2545
One of the daughters of Niobe. 2422
THE CELEBRATED LAOCOON. 2501
The Mithraic Sacrifice. 2507, 2657
Victory sacrificing a Bull. 2657
An Hermaphrodite. 2791
Gladiators. 2492, 2493
The dying Gladiator. 1678
Athletes. 2465, 2762
Amazons. 1675, 2461, 2466, 2529
The Discobulus. 2481, 2611
A Spartan Virgin. 2636
Barbarian Prisoners. 93, 2429, 2892
Comic Statue of a Shepherd. 2800
An Actor in a Mask. 2637
A Præfica in tears. 2442
Female Statues, time of the Flavian Emperors. 2499
An old Fisherman. 2627
A Hunter. 1185
A Warrior. 2638
A Priest, 2829; and a Priestess (Archaic style), 2831.
A Priest of Mithra. 2558
Caryatides. 2448, 2462, 2757, 2798
An unknown Person, nude. 2789
A Child playing with a Goose. 1262
A Child with a Swan. 2630, 2631
Statues of Children. 2430, 2613, 2639

BUSTS OF HEROES, &c.

Antinous (colossal). 2595
The Minotaur (colossal). 2513
Arianna (crowned with ivy). 1685
Dacian Prisoners, or Slaves. 2450, 2477, 2482
Busts of Females. 2434, 2436
A Janus, or head with two faces. 1328

STATUES—EGYPTIAN.

An Egyptian Statue, with a figure of Isis, front. 1789
—— back, with a long Inscription. 1788

STATUES—ETRUSCAN.

Marzio Pastore (?). 1681
A youth drawing a thorn from his foot.
An Etruscan Soldier, or Pioneer. 2721, 2722
(The front and back of the same figure; he carries a hand-barrow on his shoulders, which stands up over his head.)

ANIMALS.

The celebrated Etruscan bronze Wolf, B.C. 296, with Romulus and Remus added. 1659
A colossal Bronze Horse. 1699
A Biga with two Horses. 293
A Monkey with a Cocoa-nut. 2511
A Stag, with a Hound on his back. 2504, 2510
Two Greyhounds, one licking the ear of the other. 2506
A Lion upon a Horse. 90
Heads of Animals, Camels (?), &c., from the Temple of Trajan. 814

COLOSSI AND FRAGMENTS.

The Colossal Horses, with the Statues of Castor and Pollux, the work of Phidias and Praxiteles, (now in the Piazza di Monte Cavallo). 1087
Colossal Hand. 86
—— Foot. 89
—— Arm. 92
—— Foot, called Piè di Marmo. 1332
Fragments of Colossal Statues. 1653, 1654

MISCELLANEOUS FRAGMENTS.

Fragments of a Statue in the Thermæ of Caracalla. 1071
Fragment of a Statue in drapery (admired by Raphael). 2486
Fragments of Sculpture, and View of the Exedra of a Palace. 2239
Fragments found on the Palatine, now in the Museum there. 2292, 2293
Fragments of Sculpture found in the Forum. 2732
Fragments of ancient Sculpture, with the arms of the Colonna family, A.D. 1500. 1249
Inscriptions and Fragments of Sculpture, from the Tomb of Hylas. 2654

SCULPTURE IN PANELS
in Bas-relief.

Mythological Subjects.

Neptune.

Neptune in the Archaic style. 2564

Bacchus.

Leucothea and Bacchus. 2828
A female figure in a chair with a child.

Birth of Bacchus. (Greek Style.) (Cent. I.) 2567

Infancy of Bacchus of the first century, a Nymph gives him drink. 1492

A Feast of Bacchus. (Cent. II.) 2547

Bacchus and Hercules seated in the same car. (Cent. II.) 2563

Bacchus, the Conqueror of the Indies, addressed by a Female figure representing the East. 2784

A Bacchante, in Greek marble 2835

Hercules.

Contest of Apollo with Hercules for the Tripod of Delphi. 2827
(Under it an Etruscan Cinerary Urn of Alabaster, with a Figure reclining on the cover.)

The Labours of Hercules. 2885

Hercules in the Gardens of the Hesperides. 2836

Tripod representing the Combat of Hercules with the sons of Hippodorus. 295

Various Subjects.

Theseus and Ariadne. 2626

Death of the Sons of Niobe. 2812

Perseus delivering Andromeda from the Sea-monster. 2746

Ariadne abandoned by Theseus, on one side Bacchus, and a Bacchante on the other. 2550

Ganymede and the Eagle. 2839

Dædalus making the wings for Icarus. 2837

Endymion with his Dog. 2747

Mars and Rea Silvia. 2562

Orestes and Pylades recognised by the Priestess Iphigenia. 2787

Philocletes wounded in the Isle of Lemnos. 1491

The Cyclop Polyphemus seated, while a Cupid at the back induces him to sing. 2782

Æsculapius and Hygeia with the two Dioscuri. Greek art. 2525

Antiope with Zethus and Amphion. 2846

Nymphs.

A Donation to the Nymphs, with an Archaic Inscription of the Family of Alcibiades. (Cent. II.) 2565

Two Nymphs dancing. 2825

Sacrifices, &c.

A Mithraic Sacrifice; under it a Nymph on a Sea-monster. 2780

A Sacrifice. 2842, 2546, 2838

Altar, representing the Statue of Cybele in a Boat, drawn by the Vestal Virgin Salvia, with Inscription. 1027

Two celebrated Bas-reliefs. 840
One representing an Archigalles, or chief-priest of Cybele, with all the attributes and symbols of this goddess, discovered at Civita Lavinia. The other a Palmyran monument, dedicated to Aglibolus and Malachbeles, gods of Palmyra, by Marcus Aurelius Æliodorus, with a Greek and Palmyran inscription, with a Latin translation.

Cybele and Atys. 2788

A Priestess before a Divinity. 2832

A Procession in honour of Isis. 2497

Two Female Figures going to fulfil a religious ceremony. 2845

Leave-taking before Death.

A scene of leave-taking before death. (Cent. I.) Greek. 2532
(The serpent round the tree is a symbol of the deceased.)

A Greek Funeral, representing a leave-taking between a soldier and his wife. 2853

Historical Subjects.

Diogenes in his Tub conversing with Alexander the Great; under it a Nymph on a Sea-monster. 2783

Pollux dismounted from his Horse to fight with Lynceus. 2830

The Wolf, with the infants Romulus and Remus, in the cave of the Palatine, called the Lupercal. 2561

Temple of Romulus. 2283

(On the frontal the story of the birth of Romulus and Remus is represented. It is considered an important piece of sculpture, and is engraved in Canina's work. The representation agrees with a coin of the Temple of Venus and Roma.)

The celebrated Bas-relief of Metius Curtius, found under the Church of S. Maria Liberatrice, near the Forum Romanum. 1658

(Metius Curtius is represented plunging himself and his horse into the gulf that opened between the Palatine and the Capitol.)

Trajan, followed by the Lictors, with book in his hand. 1496

From the Arch of Marcus Aurelius.

The Apotheosis of Faustina, the wife of Marcus Aurelius. 1686

Marcus Aurelius in the Triumphal Quadriga. 1687

Rome consigning the empire of the world to Marcus Aurelius. 1688

Marcus Aurelius sacrificing. 1689

Marcus Aurelius granting peace to the Germans. 1690

M. Aurelius, Faustina and Roma. 2843

Rome seated on the spoils of the conquered nations. 5755

(This bas-relief is attributed to the time of the Flavian Emperors. The Temple in the background is modern.)

Sculptures from the Marble Walls of the Comitium, found in the Forum Romanum in 1872. 2960, 2961, 2962

The Emperor Septimius Severus and his wife, Julia Pia, with a Sacrifice, and the instruments of sacrifice, from the smaller Arch of Septimius Severus, built by the Silversmiths. 772

Column of Antoninus Pius, A.D. 160, Base, with Sculpture of a Military Funeral Procession. 327, 328

Column of Antoninus Pius, A.D. 160, Base, representing the Apotheosis of Antoninus and Faustina. 329

Details of Sculpture from Trajan's Column. 811, 812

Capaneus, on the base of the Caryatid; he is believed by Winckelmann to have been one of the seven heroes of the expedition against Thebes. 2758

The celebrated Antinous crowned with Lotus flowers. 2833 A & B

(This bas-relief is considered the finest sculpture of the Albani collection.)

Antinous represented as one of the Castors. 2841

Cosmo I., Duke of Tuscany, in the act of improving the City of Pisa by driving away the Vices and introducing the Virtues and Sciences; said to be by Michael Angelo. 2517

Masks.

A Comic Actor near a Table, to whom a Youth is presenting a Mask. 2815

A Shop for Masks. 2877

Chariot-race.

A Chariot-race with the Meta, the Carceres, and the Obelisk. 2856

A Quadrigus on the Arch of Constantine, of the time of Trajan. 823

Various Subjects.

Boxers, in high-relief, called Dares and Entellus. 2854

A Gallic or German prisoner (the head and the shoulders restored). 2610

The Personification of a Mountain. 2813

Fragment, ornamented with Sculptures and Bas-reliefs. 2792

A Sculptor taking the Portrait of a Woman. (Cent. II.) 2624

Base, with a Foot, said to belong to a Statue of Venus found near S. Cesareo, with very fine Bas-reliefs representing marine subjects. 2742

Apollo, on a panel in basso relievo (first century), standing on a fine antique base in the Thermæ of Titus. 1867

Ceres (first century), standing on a fine antique base. 1868

A Priest (first century), standing on a fine antique base. 1869

Military Figure by the side of a horse. 2781

(Peculiar from its having a wood represented in the background.)

Fragment of a Greek Bas-relief of very good style, similar to that of the Frieze of the Parthenon in Athens. 2430

It was formerly in the Palazzo Giustiniani, and is no doubt from Greece.

Door of a Temple, with Genii. 1672

A Genius of Death in front of a Tomb. 2814

Bas-reliefs from Tombs.

The Tomb of the Aterii, first century. A temple, or a tomb, and a machine for raising stones and a ladder, by means of a treadmill, mentioned by Vitruvius. 1500

(It seems probable that this was the tomb of an architect, (see the "Annali dell' Instituto di Corrispondenza Archeologica, 1849," and the "Building News," London, 1872.)

——— The Arcus in Sacra Via Summa, Arcus ad Isis, and the Temple —of Jupiter Stator(?). 1501

——— The defunct in his bed surrounded by torches; in the lower one, other funeral ceremonies. 2883

Tomb, with busts of the deceased of the Busts of the Cavia Family. 1748

Tomb of Statilius Aper, Measurer of Buildings, with his Portrait and a wild Boar (*aper*) to shew the origin of his name. 1021

Funeral Cippus (Inferior Style) representing a soldier, of the third century. 2409

(The stick he holds in his left hand shews that he was a Centurion.)

Left-hand side of the Tomb of L. Cornelius Atimetus and L. Cornelius Epaphras, Cutlers, representing a shop-front. (Cent. I.) 2406

A cippus with the figure of a youth called Sulpicius Maximus attired in toga, with two long inscriptions, one on either side of the niche, consisting of a prize poem in forty-three hexameter verses, which he had *improvised* at eleven years of age, in the Capitoline competition, in the time of Domitian. Beneath is his epitaph in Latin, and two Greek epigrams composed in his honour. 2070

Miscellaneous.

Curious Medieval Sculpture in bas-relief of the Porta Asinaria and the ancient Lateran. 1726

Consular Fasces in the Capitoline Museum. 1040

Roman Eagle, found in the Forum of Cæsar. 1652

Arms of the Roman Senate, from the Tomb of Agrippina. 91

An Argolic Buckler, with a border of flowers on the sides; above is a hunt, with animals in a garden, with its enclosure. 337

Altar of the second century, on a Terrace of the Capitoline Hill, above the Tarpeian Rock. 588

Bas-relief with beautiful Ornaments; under it Cybele and Atys. 2788

Bas-relief with Foliage and two Genii

Fragments of Bas-reliefs built into the wall of the Villa Campana. 1944

Bas-relief of a Lion upon a Bull at the corner of the Piazza dell' Orso. 1391

Mascherone(?), a Mask or Head, with bands, in the Vicolo dè Vecchiarelli. 1457

Lion's Head, of the third century, built into a house, at the corner of the Vicolo del Falcone. 1446

A modern basso-relievo on the Pincian, by Ciccarini, in the time of Pius VII. 2061

Victory in the act of crowning the genii of terrestrial and of naval war, in imitation of the antique.

Altars.

Altar, with a Bas-relief of the Sacrifice of Mithra, found, and preserved in the lower Church or Crypt of S. Clement. 1426

Vases, Candelabri, &c.

Ornamented with Bas-reliefs.

A Vase in the Garden of the Villa Campana, ornamented with Bas-reliefs. 1943

Basin of a fountain. 2617, 2618

Vase, ornamented with Bas-reliefs. 1943

Antique Vase (*dolium*) placed upon a Base, in which antique basso-relievi are inserted. 2065

Marble Vase with Bas-reliefs representing Lycurgus, king of Thrace, in the act of violating the sacred feasts of Bacchus. 2614

Antique Vase, representing a Feast of Bacchus. (Cent. I.) 2628

Vase, with Bas-reliefs, representing the Genii of Bacchus. 2640

Vase, with Bas-reliefs, representing Neptune between two Sea-monsters. 2632

One of the very fine Candelabra called the "Candelabri Barberini." 2548, 2549, 2625, 2881

Cinerary Urn of Luccia Telesina, richly ornamented. 2264

Cinerary Urn of Europus. 2502

Cinerary Urn of the Liberta Plutia Hygia. 2502

Etruscan Cinerary Urn in Alabaster. 2827

Cinerary Urn, with inscription. 2659

Stone Coffer, or Ossuarium, made as a Model of a small Temple, *c.* A.D. 350. 296

SCULPTURE ON PAGAN SARCOPHAGI.

Mythological Subjects.

Bacchus and Bacchanalian Scenes. 1038, 1043, 2423, 2489, 2530, 2828, 2886, 2890

Bacchus and Ariadne. 2550

Hunting-Scenes.

The Caledonian Boar, Venus and Adonis. 894, 1359, 2858, 2888, 2889, 3047, 3048

Battle-Scenes, &c.

Romans and Barbarians. 1683, 2494

Theseus and Athenians and Amazons. 351, 1050, 2495, 2500

Centaurs and Lapithæ. 2568

Centaurs and Fauns. 2569

Giants and Gods 1090, 2494

Fable of Laodamia and Protesilaus. 2619

Death of the Niobides. 2634

Rape of Proserpine. 1051, 2519

Castor and Pollux carrying off the daughters of Lysippus. 2638

Rhæa Sylvia. 2857

Diana and Endymion. 838, 1041, 2523, 2639, 2857

Circensian Games—Chariot races, &c. 290, 291, 292, 339, 2658, 2856

Athletes. 2869

Sarcophagus, with figures of Actors and Masks. 2980

Nymphs.

Tritons and Nymphs. 85, 2415, 2502, 2894

VARIOUS SUBJECTS.

A Nuptial Ceremony. 597

A Seaport—Carthage (?). 335

A Ship drawn by horses along a canal. 2112

An early Chariot, with men, horses, and dogs. 330

A Miller and a horse-mill. 294

SARCOPHAGI OF KNOWN PERSONS.

P. Cornelius Scipio Barbatus, B.C. 298. 336

T. Paconius Calendus and his wife Octavia Salvia. (Cent. II.) 2404

Publius Nonius Zethus, a miller at Ostia, *c.* A.D. 200. 338
(This sculpture stands between the figures of Esculapius and Tuccia Vestalis, shewn in the photograph.)

Alexander Severus and his mother Mammea (?). 1673
(This is very doubtful; the figures on the top do not agree with the statues of these persons.)

P. Cæcilius Vallianus. 2891
(The defunct is represented in his bed, surrounded by his servants.)

Sextus Varius Marcellus. 2490
(He was the father of the Emperor Heliogabalus: there is an inscription on the tomb, in Greek and Latin.)

SARCOPHAGI, WITH PORTRAITS OF THE DECEASED.

THIRD CENTURY.

A Youth surrounded by Genii. Behind this Sarcophagus is the statue of a Child in the act of playing.

The deceased amidst the four Seasons. (Cent. III.) 2499
Over it is a female statue of the time of the Flavian Emperors; this cover belonged formerly to another

Portrait of the defunct, with a roll of parchment at his feet, and another in his hand, which seems to shew he was an orator. Around him are two female and three male figures, perhaps members of his family. 2855

Portrait of the deceased surrounded by Minerva and the Muses. 315
(Now the Tomb of Monsignor Spinelli in the Church of the Priorato on the Aventine.)

Large Sarcophagus found at Roma Vecchia. 2408
In the centre is the door of the Tomb, with the figures of a husband and wife. (Cent. II.)

Genii of Death, and the Portraits of the deceased in the Niches, *c.* A.D. 200. 332

Portraits of the deceased, and two Muses, *c.* A.D. 250. 333

Five Figures in niches. (Cent. III.) 2111
The figures represent the family interred, the father and mother seated at the two extremities, and the children between them.

Half-Front of a Sarcophagus. 2872
On the right, the defunct asleep; on the left, the same in the act of sacrificing. On the frieze, children playing with two cocks and flowers.

Portraits of the Family, in Niches formed of Columns and Entablatures, *c.* A.D. 300. 334

OF THE FOURTH CENTURY.

Sarcophagus with Sculpture unfinished, with fragments of the marble ornaments of a Temple, &c. 1228

—— Now a Fountain, near the Church of S. Maria del Popolo. 1363

Church of S. Clement—Crypt. 1280
The Sarcophagus in the crypt of the church of S. Clement appears to be of the fourth century, with uncommon carving: a head in the

PAINTED TOMBS ON THE VIA LATINA —Sarcophagus of the fourth century, on a Brick Arch of the second, *taken with magnesian light.* 2096, 2097

In the centre of the sarcophagus, on a shield, are half-figures of the husband and wife interred in it. Around this sepulchral chamber is a podium, with small arched recesses, for the cinerary urns or vases (?)

[For the Paintings on these Tombs, see Catalogue of Fresco Paintings.]

Sarcophagus, now in the Colonna Garden. 2114

The small figure in the centre represents the defunct; the group at the end is a subject from the amphitheatre; a lion, stimulated by the *bestiarius* or keeper, devours a wild boar.

CHRISTIAN, OR MIXED SARCOPHAGI.

S. Helena, of red Porphyry, A.D. 330. 209

S. Constantia, of red Porphyry, A.D. 350, now in the Vatican Museum. 210

Shallow Sculpture of Vines and Cupids and Birds, now in the Porch of the Church of S. Lorenzo, f.m. 318

The Vintage. 2887

Allegorical subjects of the Vintage and Pasturage. (Cent. III.) 2917

Left side of the same. 2918

Lateran View of the Christian Museum. 2899

Genii, and over it a Cinerary Urn, with the Inscription, DIS MANIBUS . LUCENA . T. L. STAPHYIA. 2254

Head of the defunct, and Jonah under the gourd, and at the angles Cupids and Psyches, or Genii. (Cent. IV.) 1327

CHRISTIAN SARCOPHAGI.

SARCOPHAGI WITH THE CREATION AND OTHER SCRIPTURAL SUBJECTS.

Lateran Museum—Sculpture—Sarcophagus of the fourth or fifth century, in the centre of which are the Busts of the two defuncts. 2902

In the upper part, on the left hand, is the Creation, and the representation of the Holy Trinity is very remarkable; the Father behind the chair of the Son, and the Holy Ghost who, by laying on the hands, sanctifies the creatures,—Adam and Eve. On the right, the water turned to wine, the raising of Lazarus. In the lower part, the adoration of the Magi, Christ giving sight to the blind, Daniel in the lions' den, S. Peter and the sick, and other incidents.

View of the same (with two small Statues of the Good Shepherd, and fragments over them). 2903

Julia Juliana. The defunct is represented in the ark of Noah. 2938

Cover of the fourth century, representing two of the Apostles, and Lambs holding crowns in their mouths. 2910

Under it a sarcophagus representing the punishment of man, and some of the miracles of Christ.

CHRIST ordering the Apostles to feed His Lambs. 2924

CHRIST and ten Apostles, with two small figures of the donors kneeling at the feet of Christ, in the Crypt of Ancona Cathedral. (Cent. IV.) 2677

—— Figures in high-relief under arches, alternately round and triangular, in which Christ is represented in the centre, prophesying Peter's denial of Him before the Apostles. (Cent. IV.) 2909

Christian Sarcophagi.

Christ and the Apostles. The Figures, beautifully carved in high relief, and placed under colonnades, with beautiful capitals, and the columns are enriched with spiral foliage. It is the finest panel of Christian sculpture that is known of that period. In this sarcophagus is represented the Ascension of Christ to Heaven. He gives a scroll to S. Peter, supposed to be conferring on him the legislative power. 2927

The Saviour and S. Peter with the Cock; Miracles of the Saviour, and Buildings. 443, 444

The two sides of the above sarcophagus. These are of quite a different style, in the shallow sculpture, usually some centuries later than this front, and were probably carved afterwards.

Two persons, of whom the Busts are sculptured in the central shell. 2900

It represents various subjects in the life of Christ. The judgment of Pilate (the figure of Christ is omitted). Abraham sacrificing Isaac, and Moses receiving the Law. Under it Daniel in the lions' den; the Prophets prophesying; Christ and the Apostles preaching to the Jews. This sarcophagus is one of the finest works of Christian art.

Various Scriptural Subjects. (Cent. IV.)

Busts of the two defuncts. 2902

In the upper part, on the left hand, is the Creation, and the representation of the Holy Trinity is very remarkable; the Father behind the chair of the Son, and the Holy Ghost who, by laying on the hands, sanctifies the creatures,—Adam and Eve. On the right, the water turned to wine, the raising of Lazarus. In the lower part, the adoration of the Magi, Christ giving sight to the blind, Daniel in the lions' den, S. Peter and the sick, and other incidents.

History of Jonah, the Fishing, the Shepherd, the Resurrection of Lazarus, S. Peter striking the rock and taken prisoner, and Noah in the Ark. (Cent. V.) 2905

Subjects of the Old and New Testaments mixed together. 2907

Adam and Eve, S. Peter with the Cock, Abraham and Isaac, &c.

Sacrifice of Abraham—Adam and Eve —and some miracles of Christ. 2912

On the cover below it, Daniel—the Nativity—the adoration of the Magi —the multiplication of the Loaves— the preaching and imprisonment of S. Peter—a female figure reading the Gospel—and a slab with the name of CRISPINA.

Some of the Miracles of Christ, and an Orante. 2904

This was found in the Catacomb of SS. Nereus and Achilleus.

Entrance of Christ into Jerusalem, the punishment of Man, and some of Christ's miracles. 2915

On the cover under it, the Nativity, and the adoration of the Magi.

Monogram of Constantine — the imprisonment of S. Paul—Job—and the vocation of the people. Over it a Sculpture of the fourth century, representing a Supper, or Agape. 2929

Monogram, and the mysteries of the Passion. A small Sarcophagus, on which is represented the Codex of the Old and New Testaments, and a Supper. 2930

Fragment, representing S. Peter as Moses striking the rock, with two persons drinking at the stream (emblematic of his preaching); and the imprisonment of S. Peter. 2935

Miracles of Christ, the preaching and imprisonment of S. Peter. 2913

On the cover below it, Jonah, Abraham, and Daniel.

Busts of the defuncts in the centre. 2914

It represents Abraham symbolising the sacrifice of Christ; while Peter, holding him by the arm, symbolises the Priesthood and the Sacrifice of the new law. In other parts, various miracles of Christ, and Moses receiving the Law. In the lower division, Peter and the Church, Daniel, the Marriage of Cana, &c.

A Cover, with some Miracles of Christ, and Daniel killing the Serpent. 2920

Under it a Sarcophagus with the busts of the defunct, and Bible subjects, among which the calling of Moses is very peculiar.

On a fragment of a cover, the offering of the Magi ; a side of a Sarcophagus with the departure of Elijah. 2932

Under it a funeral inscription, with the resurrection of Lazarus.

Sarcophagus of the fourth century, on the left of which is the preaching and imprisonment of S. Peter ; on the right, some miracles of Christ,—His entrance into Jerusalem. 2921

Sarcophagus for a youth, on which are represented the entrance of Christ into Jerusalem, the death of Pharaoh in the Red Sea, and other Scriptural subjects. 2933

—— Over this is another Sarcophagus with the genii of the seasons and tragic masks. Also a fragment of another representing a pastoral scene.

Sarcophagus with Christ before Caiaphas, the denial of S. Peter, the Nativity, the baptism of Christ, and the resurrection of Lazarus. On the cover below, the three Jews in the burning fiery furnace, and a young man in the Ark instead of Noah. 2919

Miraculous events in the life of Christ, and His triumphal entrance into Jerusalem. 2906

Two Portraits of the defunct. 2911

The other subjects represented are all of the New Testament, excepting Daniel, Moses, Abraham, and Adam and Eve.

Christ prophesying Peter's denial of Him, and other subjects of the Bible ; the figures under small arches, round and triangular alternately, with fluted colonettes. 2916

—— some of the miracles of Christ, among which the Woman of Cana is peculiar ; the preaching and imprisonment of S. Peter. Below it are other fragments. 2922

Several Bible subjects—the resurrection of the Widow's son is represented in a peculiar manner. On the cover the history of Jonah—a youth in the Ark instead of Noah—the offering of the Magi—Moses receiving the Law—Adam and Eve. 2923

This cover, prepared for a Female, has afterwards been used for SABINVS, who lived forty-four years. 2925

The sarcophagus represents the usual Bible subjects ; in the centre is an Orante between two Apostles.

Three fragments of Sarcophagi. 2926

The Sarcophagus under them is ancient, but found recently, and badly restored.

Miracles of Christ, and three scenes in the life of S. Peter. 2931

Sacrifice of Abraham, and some miracles of Christ. 2934

CRYPT UNDER THE CHURCH OF S. PETER'S IN THE VATICAN. 231

The celebrated Sarcophagus of Junius Bassus, prefect of Rome, five times Consul, who died in the year 359 ; *taken with magnesian light.* 2997

The subjects represented in the upper part are :—

1. The Sacrifice of Abraham.
2. The Capture of S. Peter.
3. Christ seated between Peter and Paul.
4. The Capture of Christ.
5. Pilate washing his hands.

In the lower part are :—

1. Job on his mat, insulted by his Wife and his Friends.
2. Temptation of Adam and Eve.
3. Entrance of Christ into Jerusalem.
4. Daniel in the lions' den.
5. Capture of S. Paul.

Antique Sarcophagus used for the body of Pope Hadrian IV., A.D. 1159, the only English Pope (Breakspear) ; *taken with magnesian light.* 2992

HISTORICAL PHOTOGRAPHS ILLUSTRATIVE OF

ARCHITECTURAL DETAILS.

[*The numbers refer to Mr. Parker's Catalogue.*]

Capitals.

Ionic, first century, a very fine one from the Lateran Museum, with Cornice. 1502, 2863

Ionic Capitals from the Villa of Lucius Verus, *c.* A.D. 150. 1493

Corinthian, from the Villa of Lucius Verus, *c.* A.D. 150. 1497

Corinthian, from the Crypt of the Church of S. Cæcilia in Trastevere. 1864, 1865

Composite Capitals, with foliage of the Greek Acanthus, from the Lateran Museum, *c.* A.D. 120. 2859, 2861

Composite Capitals, from the Villa of Lucius Verus, *c.* A.D. 150. 1498, 1499

Composite Capital of Roman style, *c.* A.D. 200. 2865

Rich Composite Capital with figures, in the House of the Domitii, now the Villa Esmeade, *c.* A.D. 200. 2064

Bases and Basement Mouldings.

Basement and Mouldings of the Temple of Hercules, *c.* B.C. 10 (?) 1343

Base of a Column of the time of Augustus, A.D. 10, on the Palatine. 1347

Base and Fragment of a Column of the Basilica Ulpia. 739

Base, on the Palatine. 1348

Base of a Column in the Circus Alexandrinus. 94

Base of the fourth century. 2291

Cornices.

Remains of Cornices of the Temples in the Forum Olitorium, of Spes and Juno Sospita. 1114, 1115

Cornice Mouldings of the lower story of the Colosseum, A.D. 80. 1346

Part of a Cornice, A.D. 75—100, in the Thermæ of Titus. 1881

Cornice of the Temple of Vespasian. 1670

Cornice of the Temple of Trajan. 815

Cornice of the Temple of Castor and Pollux in the Forum Romanum. 1684

Cornice, with foliage of the second century. 1503

Fragments of the Cornice of the Temple of the Sun (?), A.D. 274. 202

Fragment of a Cornice of the Temple of Mars (?), third century. 872

Cornice of the Arch of Constantine, A.D. 320. 1344

Capitals and Cornice of the Baptistery of S. John in fonte at the Lateran, *c.* A.D. 450. 387

Cornice and Frieze.

Cornice and Frieze of the Basilica Ulpia, *c.* A.D. 100, in the Forum of Trajan. 1494, 1495

Frieze of the Temple of Antoninus and Faustina, A.D. 138. 824

A Frieze of Sculptured foliage from the Basilica Ulpia, now in the Lateran Museum. 1493

Cornice and Capitals of the Temple of Castor and Pollux (?), in the Forum Romanum. 911

Cornice and Capitals of the Temple of Pallas, or Minerva, in the Forum Transitorium. 271

Columns.

Columns of the Temple of Castor and Pollux in the Forum Romanum. 912

Antique Columns in the North Aisle of the Choir of the Church of S. Lorenzo. 594

Columns enriched with Shallow Sculpture of Ivy (Cent. IV.) (now in the Vatican Museum). 297

Columns of Peperino, of the Portico of the Temple of Hercules, the guardian of the Circus Flaminius, in the court of the Monastery of S. Nicola à Cesarini. 1642

Column of one of the three Temples, now in the Church of S. Nicolas in Carcere. 1112

Panels in the Thermæ of Titus, with elegant figures in bas-relief, first century, standing on fine antique bases. 1867, 1868, 1869

Door-post, with Shallow Carving of foliage and figures, second century, in the Lateran Museum. 2882

Cornice and Window in brickwork in part of the Pantheum of Agrippa, B.C. 26. 1237

Dio Cassius, l. liii. c. 27.

Fragments of Architectural Details.

Temples—Fragments of the ancient Temples in the Forum Olitorium. 1117

Fragments of Friezes, Capitals, &c. 2860, 2862, 2864, 2866, 2879, 2880

Fragments of the marble Ornaments of the Temple of the Arvales, *c.* A.D. 250. 1227

Fragments of Cornices in the Basilica Ulpia, in the Piazza di Colonna Trajana. 736

Broken Capital of the third century, found with the Marble Plan in 1867, at SS. Cosmas and Damian. 795

Capital of a Column of the Basilica Ulpia in the Piazza di Colonna Trajana. 740

Capitals of two Columns of the Portico of Octavia, near the Church of S. Angelo in Pescheria. 741

Capital from the Temple of Trajan. 813

Fragments of Cornice, &c., on the Platform now occupied by the Monastery of S. Francesca Romana. 825

Cornice and Tiles of the third century, found with the fragments of the Marble Plan in 1867, at SS. Cosmas and Damian. 798

Thermæ of Caracalla. Corinthian Capital and Column, found in 1868. 1069

Thermæ of Caracalla. Corinthian Capital, found in 1868. 1070

Gigantic Cornice, found at the Macao, near the Prætorian Camp. 2967

Base of a large Column of the third century. 2971

Found in the Forum Romanum, and now placed at the entrance to the Palaces of the Cæsars, with sculptures representing the three animals for sacrifice, the same as on the wall of the Comitium.

Fragments of Cornices and Bases of the second century, found in the Palazzo Fiano, in 1872, and now in the courtyard of the same palace. 2976, 2977, 2978, 2979

Cornices, &c., of the Temples of Spes, B.C. 261, and Pietas, B.C. 180, in the Forum Olitorium, now on the roof of the Church of S. Nicolas in Carcere. *From a Drawing.* 663, 666

Medieval Architectural Details. Bronze Doors.

Temples—Bronze Doors of the Pantheon. 771

Church of the Lateran—Ancient Bronze Door of the principal entrance. 937

Church of SS. Cosmas and Damian—Details of Doorway and Bronze Door of the Temple of Romulus, A.D. 320. 419

Lateran—Bronze Door, time of Celestin III., A.D. 1196, in the Baptistery of S. John in Fonte. 1713

Church of S. Antony the Abbot—Doorway, with Circular Head and Gothic Mouldings, *c.* A.D. 1200. 1088

Church of S. Alessio—Doorway ornamented with Ribbon Mosaics. 1916

Thirteenth Century—Church of S. John at Porta Latina — Square-headed Doorway with Mosaic ribbon of Cosmati work. 1176

Medieval—Doorway of the House of Stefano Porcaro in the Vicolo delle Ceste, No. 25 (A.D. 1316). 1333

Medieval—Gate of the old Hospital of the Lateran, A.D. 1446. 892

Medieval, Palazzo di Venezia—Doorway, A.D. 1480. 600

Sixteenth Century — Doorway in the Court of the Palazzo Gabrielli, *c.* A.D. 1500. 1402

Sixteenth Century — Doorway of the house called del Governo Vecchio, of the sixteenth century, with view into the court and arcade. 1401

Doorway of the sixteenth century in the Via del Gesù, No. 85, with good sculpture on the lintel. 1331

Sixteenth Century — Doorway of a House of the sixteenth century, in the Via dei Coronari, No. 45. 1396

Sixteenth Century—Door of the Astrologist, *c.* A.D. 1520 (?), near the Church of S. Eusebio. 961

Windows.

Perforated Marble Window of the second century, now in the Crypt of the Church of Santi Quattro Coronati, on the Cœlian. 2090

Lateran, Cloister—Curious Window of pierced Marble (transenna) of the third century (?), with geometrical forms, and figure of S. John Evangelist. 1723

A Window or Loop-hole of the third century, in a Tomb near the Villa or Thermæ of the Gordiani. 877

Construction of a Window or Loop-hole of the third century, in the Thermæ of the Gordiani. 878

Construction of a Circular Window of the third century, in the Thermæ of the Gordiani, interior. 879

——— exterior. 880

Medieval Architecture—Window in the Belfry of S. Prassede, A.D. 820. 1504
A very curious early example of window-tracery, cut out of stucco.

Church of Ara Cœli — Window of Pierced Marble. Cent. XIV. 2275

Medieval House in the Ghetto—Ancient Window, *c.* A.D. 1400. 437

Medieval Iron Grille of Window, *c.* A.D. 1450, in a House in the Piazza di S. Egidio in Trastevere. 429

Medieval, Palazzo di Venezia—Window, A.D. 1480. 601

Chimneys.

Chimney in the Monastery of S. Clement, twelfth century (?). 891

Modern Italian Chimneys. 846

Cornices.

Cornice and curious Stucco Ornament of the ninth century (?), on the vault of the Crypt of S. Prassede. 1732

Sixteenth Century—Carved Cornice of a House in the Via dell' Anima, *c.* A.D. 1500. 1405

Churches — Prætorium of S. Stefano Rotondo. Details. The Ionic Capitals, A.D. 467; the Corinthian, A.D. 632 (?), when it was made into a Church. 214

Capitals, two Antique, one Medieval imitation, in the Church of S. Maria in Cosmedin. 637

Basilica of Constantine — Details of Terra Cotta Vault, A.D. 330. 205

HISTORICAL PHOTOGRAPHS ILLUSTRATIVE OF CHRISTIAN SCULPTURE IN CHURCHES.

[*The numbers refer to Mr. Parker's Catalogue.*]

STATUES.

Of the Prophets.

Lateran Museum—Statue of the fourth century, smaller than life, representing the Good Shepherd, with a Lamb on His shoulder. Cent. IV. 2901

The celebrated Moses of Michael Angelo in the Church of S. Pietro in Vincoli. Cent. XVII. 1932

Statue of the Prophet Elias, by Lorenzetti, in the Church of S. Maria del Popolo. Cent. XVII. 2282

Statue of Jonah, from a drawing of Raphael, in the Church of S. Maria del Popolo. Cent. XVII. 2281

Some say that it was also carved by Raphael.

Of the Saints, &c.

Bronze Figure of S. John Baptist, by G. B. della Porta, in the Baptistery of S. John in Fonte, near the Lateran. Cent. XVII. 1712

Crypt of S. Peter — The celebrated Statue of S. Peter, formerly under the portico of the old Basilica. Cent. II. and XVI. *Taken with magnesian light.* 2995

The Apostle is represented seated, holding the keys. The figure, which recalls the statues of the Consuls, is antique; the head is of the sixteenth century, and the hands are modern.

Bronze Figures of S. Lucius, Pope, S. Urban, Pope, and S. Maximus, Martyr, A.D. 1600, in the Church of S. Cecilia in Trastevere. 1708

Bronze Figures of three Saints, S. Valerian, S. Cecilia, and S. Tiburtius, in the Church of S. Cecilia in Trastevere, A.D. 1600. 1707

The celebrated Figure of S. Cecilia by Stefano Maderno, from the Church in the Trastevere dedicated in her name. Cent. XVII. 1705

The body of the Saint is represented by the sculptor as it was found when her tomb was opened.

Out of Rome.

Ancona — Cathedral — Curious small figure of a Bishop standing with his crozier and mitre, in the crypt. Cent. XIII. 2674

Loreto—Bronze Statue of Sixtus V., seated. Cent. XVI. 2682

BAS-RELIEFS,

Various Subjects.

From the Crypt of S. Peter's.

Taken with magnesian light.

Bas-relief from the Ciborium of Pius II., A.D. 1460. Two angels holding the head of S. Andrew. 2996

Sculpture from the Tomb of Cardinal Berardus Herulus, of Narni, A.D. 1479. 2990

It represents the Almighty in the act of blessing, holding a book, and surrounded by Angels with eight wings.

Ciborium of the Holy Lance (time of Innocent VIII., A.D. 1490), two Angels adoring the Holy Relic. 2989

Sculpture in white marble representing S. John the Evangelist. 2991

This sculpture was ordered by Innocent VIII., A.D. 1490, to decorate the Ciborium of the Holy Lance, with the other three Evangelists.

A Bas-relief made at the end of the sixteenth century, under Pope Sixtus V. 2993

This splendid bas-relief was made to decorate the front of the Altar of the Pope. It represents the Judgment of the Apostles by Nero.

(For two Sarcophagi in the Crypt of S. Peter, see Sarcophagi.)

From the Lateran, &c.

Lateran, Cloister—Figure of S. John Evangelist. 1723

Church of S. Pietro in Vincoli—Bas-relief representing S. Peter with the Keys and Chains, A.D. 1465. 1930

On his right hand the Cardinal donor kneeling, on his left an Angel holding the chain.

Lateran Museum—Sculpture—Bas-relief, representing the three Jews in the burning fiery furnace, and Noah in the Ark. Cent. IV. (?) 2908

Under it several fragments.

Church of S. Pudentiana—Doorway as restored in 1872. Cent. VIII. (?) 3060

The columns and the shallow sculpture of the heads are ancient, representing the family of Pudens.

—— The same, before the restoration. 279

—— Sculpture, in the Gaetani Chapel, behind the altar. 3061

The offering of the Magi in fine alto-relievo, *c.* A.D. 1600.

Out of Rome.

Subiaco.

Curious Medieval Bas-relief, and Inscription of the Dedication of the Church of S. Scholastica. Cent. X. (?) 1567

DEDICATA EST AN AB INCARNATIONE DOMINI CCCCCCCCCLXXXI M. DECB DIIII INDICTIONE VIII.

A wolf and a stag are represented drinking out of the same cup or calyx.

Lucca.

Bas-relief with Inscription, under the Portico of the Duomo. Cent. XII. Representing the legend of S. Martin, with allegorical figures of six of the months under arches in panels. 3068

Bas-relief with Inscription, over the principal Door of the Duomo. Cent. XII. 3069

It represents S. Maria and the twelve Apostles, with their names under each, in sculpture of the thirteenth century. In the tympanum above is the ascension of Christ in an aureole, supported by two angels.

Church called the "Oratory," curious Bas-relief over the Door. 3080

This is a very curious and early piece of sculpture of about the middle of the twelfth century, apparently representing the legend of S. John Evangelist. In the centre is the saint in the cauldron of boiling oil; on either side is a small temple, with a domical vault, and shafts having twisted fluting round them. It may probably be the work of the same sculptor as the celebrated font in S. Frediano, who has there inscribed his name and date, Robertus, 1151.

Church of S. John. Principal Door, with fine Sculpture. Cent. XII. 3075

Ancona.

Cathedral—Panel of Sculpture of the thirteenth century, in the crypt. 2675

Christ and two of the emblems of the evangelist with vines. Under it is the inscription:—

MAGISTER . FILIP . ME FECIT.

—— Panel of Sculpture of the Madonna, with the infant Christ and two saints, in the Crypt. Cent. XIV. (?) 2678

Benevento—Church of S. Sofia—West Door, with a group of Sculpture in the Tympanum. Cent. XIII. 2687

HOUSE OF THE BLESSED VIRGIN AT LORETO.

The figures of Prophets, A.D. 1520. 1107

The Annunciation, A.D. 1520. 1105

The Nativity over a Doorway, with the Arms of the Medici, Leo X., A.D. 1520. 1103

The Presentation in the Temple, A.D. 1520. 1104

The Santissima Casa carried by Angels, A.D. 1520. 1106, 2680

Cathedral at Arezzo—Sculpture behind the Altar. Cent. XIII. (?) 521

BAS-RELIEFS ON BRONZE AND WOODEN DOORS, IN CHURCHES.

Bas-relief of the seventeenth century, carved on the wooden door of the Church of S. Sabina. 1647
Representing several subjects from the Bible.

Church of S. Pietro in Vincoli—Bronze Door, by Vignola, with panel of bas-relief. Cent. XVII. (?) 1933

OUT OF ROME.

Pisa—Details of Bronze Doors of the Cathedral. Cent. XII. (?) 501

Benevento—Cathedral—Rich Bronze Doors at the west end, (Cent. XII.), said to have been made at Constantinople. 2684

DOORWAYS, &c., WITH SCULPTURE, IN CHURCHES.

Crypt of S. Peter—A fine Door-post of Marble, used in the Chapel of John VII., A.D. 706, with animals, birds, foliage, and figures. *Taken with magnesian light.* 2985, 2986, 2987

Sculptured Doorway of the Church of S. Stephen in the Leonine City, or Borgo (S. Stefano dei Mori), *c.* A.D. 1200. 269

Church of S. Maria in Trastevere—Doorway, with fine Sculpture, built by Cardinal Marcus Syticus, A.D. 1625. 1905, 1906

DOORWAYS, OUT OF ROME.

Lucca—Church of S. Christopher. Principal Door, with fine mouldings and capitals. Cent. XII. 3073

—— Church of S. Giusto. Cent. XII. Front view, shewing Sculptured Doorway. 3077

Subiaco—Gothic Archway in the Cloister of S. Scholastica, A.D. 1235, with figure of the Madonna. 1566

Naples—Door and Sculptured Doorway of the Church of S. Gennaro. Cent. XV. 2134

Vico-Varo—View of the Church called the "Tempietto," shewing the Sculptured Doorway. Cent. XVI. (?) 3046

Pisa—Door of Baptistery, with Sculptures. Cent. XIII. (?) 504

VARIOUS OBJECTS FROM CHURCHES, WITH SHALLOW SCULPTURE.

Marble Seat of S. Gregory in the Church of S. Stefano Rotondo, *c.* A.D. 590. 359

Marble Table at which S. Gregory fed the poor, *c.* A.D. 590. 217

Well in Marble in the garden, near the Church of S. John at the Porta Latina, *c.* A.D. 750. 263, 569

Cloister of the Lateran, *c.* A.D. 1300. Well with Shallow Sculpture, *c.* A.D. 850. 1077

Church of S. M. de Priorato, on the Aventine—Marble Coffer, or Reliquary, *c.* A.D. 750 (?). 314

Church of S. Maria in Trastevere—Portions of a Screen with Shallow Sculpture, *c.* A.D. 800, built into the wall of the Porch in the time of Clement XI., A.D. 1700—1721. 1907, 1908, 1909

Paschal Candlestick in the Church of S. Paul f.m. Cent. XIII. (?) 2018

Lions at the Door of the Church of S. Lorenzo, f. m. *c.* A.D. 1220. 317

Lateran, Cloister—Lions at the door, &c. Cent. XIII. (?) 1720

The "Bocca de la Verita" in the Porch of the Church of S. Maria in Cosmedin. Cent. III. (?) 636

Ivory Carvings.

Ivory Pixis of the eighth century (?), (now in the possession of Alexander Nisbet, Esq.) It was found in Rome, and probably came from the Church of S. Mennas, which was near S. Paul's f. m., representing the Legend of S. Mennas, an Egyptian Martyr, A.D. 304, (vide Surius).
1780, 1781, 1782, 1783

Curious Incised Slabs.

Ancona—Figures of Saints on early incised slabs, in the crypt of the Cathedral. Cent. XIV. (?) 2672, 2676

Catacombs—S. Nereo. Figure of the Good Shepherd, and a dove with the olive-branch, the emblem of peace, incised on a tombstone, *c.* A.D. 320. *Taken with magnesian light.* 1617

For other incised figures and emblems, see Inscriptions in the Lateran, &c.

For additional Christian Sculptures see Medieval Tombs, &c., in the Churches, Nos. 316, 320, 650, 651, 1392, 1398, 1484, 1646, 1701, 1702, 1703, 1721, 1724, 1910, 1911, 1929, 2073, 2267, 2268, 2269, 2278, 2280, 2673.

See also Monsignor de Montault's Photographs of Christian Sarcophagi, &c., in the Ashmolean Museum.

PHOTOGRAPHS OF CHRISTIAN ANTIQUITIES AT ROME AND THE NEIGHBOURHOOD,

By C. B. SIMELLI,

COLLECTED CHIEFLY UNDER THE DIRECTION OF

MONSIGNOR X. BARBIER DE MONTAULT,

CANON OF ANAGNI, AND CHAMBERLAIN TO HIS HOLINESS PIUS IX.

Translated, with some Corrections, by Professor Westwood, for the Ashmolean Museum, Oxford[a].

A. Christian Sarcophagi of the Early Ages.

Sarcophagus of the fourth century, in S. Maria Maggiore. 1 (64)

In the centre, above—Busts of the two deceased male personages.

In the upper row of figures—The raising of Lazarus, Christ with S. Peter and the cock, Moses receiving the tables of the Law from the hand of God, the sacrifice of Isaac interrupted, Pilate washing his hands.

In the lower row—Moses striking the rock, Daniel and the lions, Job (?) and one of his friends, the paralytic bearing his bed, the curing of the blind, and the multiplication of the loaves.

Sarcophagus of the fourth century, in the Lateran Museum, from the Basilica of S. Paul beyond the walls. 2 (90)

In the centre, above—Two busts (apparently unfinished) of a male and female deceased.

In the upper row of figures—The creation of man and woman, temptation of Adam and Eve, the miracle at the marriage of Cana, the multiplication of the loaves and fishes, and the resurrection of Lazarus.

In the lower row—The adoration of the Magi, the blind restored to sight, Daniel with the lions, S. Peter's denial foretold, S. Peter (?), and Moses striking the rock.

Sarcophagus of the fifth century, in the Lateran Museum. 3 (94)

In the middle—Busts of two deceased married personages.

In the upper row—The raising of Lazarus, Peter's denial foretold, the blind restored to sight, Moses receiving the tables of the Law, the sacrifice of Isaac prevented, the widow's son restored to life, Christ in the midst of the Jews.

In the lower row—Moses striking the rock, S. Peter or Moses arrested, the miracle at Cana, the woman with the bloody flux, Daniel and the lions, the miracle of the loaves and fishes, and the healing of the paralytic.

On the cover—The temptation of Adam and Eve, Moses receiving the tables of the Law, the adoration of the Magi, two angels holding the (uninscribed) tablet for the names of the deceased, Noah in the ark, the history of Jonah, and Moses striking the rock.

Sarcophagus of the fourth century, in the Lateran Museum. 4 (97)

The sacrifice of Isaac prevented, the curing of the blind, the paralytic carrying his bed, the multiplication of the loaves and fishes, the healing of the woman with a bloody flux,

[a] This collection can be seen in that Museum. The second numbers refer to M. Simelli's negatives of the Photographs.

the temptation of Adam and Eve, the raising of the widow's son.

Sarcophagus of the fifth century, in the Lateran Museum. 5 (95)

In the upper row of figures—A tablet (uninscribed) for the name of the deceased female, represented standing in the middle of the lower row, six sheep holding wreaths in their mouths representing Apostles.

In the lower row—The offerings of Cain and Abel, labour imposed on man, the temptation of Eve, the paralytic cured and carrying his bed, the blind restored to sight, the miracle at the marriage of Cana, the resurrection of Lazarus.

Sarcophagus of the fourth century, in the Lateran Museum. 6 (89)

In the upper row of figures—The raising of Lazarus, Moses striking the rock, S. Peter (?) seized.

Below—The story of Jonah, thrown into the sea, disgorged by the whale, and asleep under the gourd; and Noah in the ark, figures on the shore.

On the cover—Marine monsters, tablet with the epitaph of Primitiva, the wife of Manlius Vitellianus.

Sarcophagus of the fourth century, in the Lateran Museum. 7 (119)

Scenes of the vintage (an early Christian emblem), the Good Shepherd (thrice repeated).

On the cover—The three children in the fiery furnace, Noah in the ark, tablet for inscription supported by two angels, and bust of the deceased, with angels supporting canopy.

Sarcophagus of the fifth century, in the Catacomb of S. Calixtus. 8 (113)

Daniel and the lions, Christ and the elders (?), the miracle of Cana, the raising of Lazarus.

On the lid—Noah in the ark, two angels supporting tablet (not inscribed), figure holding a scroll, masks at the angles.

Sarcophagus of the fourth century, in the Lateran Museum. 9 (69)

Moses striking the rock, S. Peter (?) seized by two men, Christ with S. Peter and the cock, the paralytic bearing his bed, Christ and the elders, the blind restored to sight, the miracle of Cana, and the multiplication of the loaves.

Sarcophagus of the fifth century, against the wall of the Lateran Museum. 10 (93)

The bearing of the Cross, Christ crowned with thorns, the Labarum with two doves guarded by two soldiers, Christ before Pilate, washing of the hands of Pilate. Bas-relief inserted in the wall above, representing reading and praying figures, and an Agape or sacred feast.

Sarcophagus of the fourth century, at the Randanini Palace in the Corso. 11 (70)

A female praying, an aged man reading to a female, and the Good Shepherd, separated by the strigil ornament.

Pagan Sarcophagus of the fourth century, in the Catacomb of S. Calixtus. 12 (85)

A lion hunt.

Sarcophagus of the fourth century, with Strigils, in the Catacomb of S. Calixtus. 13 (81)

The Good Shepherd and a praying female.

Pagan Sarcophagus of the second century, in the Catacomb of S. Calixtus. 14 (87)

Two winged genii holding the bust of the deceased, and two others holding reversed torches, two tigers, with cornucopiæ below.

On the lid—Marine monsters (and uninscribed tablet).

Sarcophagus of the fifth century, in the Lateran Museum. 15 (92)

The sacrifice of Isaac; Christ

seated, His feet resting on the world (personified), giving the law to His disciples; Christ before Pilate, who is washing his hands.

Strigillated Sarcophagus of the fourth century, in the Catacomb of S. Calixtus. 16 (117)

Christ teaching, and the Good Shepherd (twice repeated).

Lid of a Sarcophagus of the fourth century, in the Vicolo di Gesu e Maria. 17 (118)

Jonah cast to the whale, and asleep on the shore.

Lid of Sarcophagus of the fourth century, in the Palazzo Corsetti. 18 (121)

Bust of the deceased, genii holding drapery, tablet with inscription, and shepherds with dog and sheep.

The Inscription and the Shepherds of the last photograph enlarged. 19 (121*)

Fragments of Sarcophagus of the fourth century, in the Palazzo Corsetti. 20 (122*)

The Good Shepherd (twice repeated), one with the hand of God at the side; shepherd seated under a screen of straw, with two sheep.

Fragments of Sarcophagus of the fourth century, in the Palazzo Corsetti. 21 (122)

Shepherds with sheep; in the centre, Job (?) and his friends.

Lid of Sarcophagus of the fourth century, in the Palazzo Corsetti. 22 (120)

Jonah asleep on the shore under the gourd; an Agape, or sacred feast; the loaves marked with the Cross. (See No. 54.)

Fragment of Sarcophagus of the fourth century, in the Catacomb of S. Calixtus. 23 (116)

Shepherds and sheep, the deceased female in the attitude of prayer.

End of Sarcophagus of the fourth century, in the Catacomb of S. Calixtus. 24 (115)

The Good Shepherd represented as the juvenile type of Christ.

Fragments of Sarcophagi in the Catacomb of S. Calixtus, fourth century. 25 (114)

The radiated head of the sun, portion of a figure with uplifted hand, shepherd and sheep.

Fragments of Sarcophagi, fourth century, in the Catacomb of S. Calixtus. 26 (112)

Cupid and Psyche; a barrel, indicating a wine-seller (in the midst of strigils); genius of one of the seasons (?).

Portion of the support of a Sarcophagus, fourth century, in the Catacomb of S. Calixtus. 27 (111)

Shepherd and sheep, a mask at the base.

Another portion of the support of the same Sarcophagus as No. 27, with similar subject. 28 (110)

Fragments of Sarcophagus and of inscribed stones used for closing Loculi, in Catacomb of S. Calixtus, fourth century. 29 (109)

Gathering grapes, the Good Shepherd, Noah with the dove holding the olive-branch, a female in the attitude of prayer, with two sheep.

Fragments of the lid of a Sarcophagus, Catacomb of S. Calixtus, fourth century. 30 (108)

Jonah cast to the whale; one of the three children in the fiery furnace; at the angles are heads of SS. Peter and Paul.

Fragment of Sarcophagus, fourth century, Catacomb of S. Calixtus. 31 (84)

Bust of the deceased supported by two angels, Cupid and Psyche embracing; the Good Shepherd.

Fragments of Sarcophagi, fourth century, Catacomb of S. Calixtus. 32 (107)

An Agape, the raising of Lazarus, the Good Shepherd, Hebrews catching the water from the rock struck by Moses.

Fragments of Sarcophagus, fourth century, Catacomb of S. Calixtus. 33 (106)

Genii playing with balls. On the lid—Genii with torches.

Fragments of Sarcophagi, fourth century, Catacomb of S. Calixtus. 34 (105)

Daniel with the lions, the Good Shepherd, Christ with outstretched hand raising Lazarus, winged genius supporting bust of deceased, monogram.

Fragments of Sarcophagi, fourth century, Catacomb of S. Calixtus. 35 (104)

The Good Shepherd, story of Jonah, a praying female.

Fragments of Sarcophagi, fourth century, S. Calixtus. 36 (103)

Pastoral subjects.

Fragments of Sarcophagus, fourth century, S. Calixtus. 37 (102)

Sacrifice of Isaac.

Fragments of Sarcophagi, fourth century, S. Calixtus. 38 (101)

Inscription supported by Genii, Genii playing with circular discs.

Lids of Sarcophagi, with inscriptions, fourth century, S. Calixtus. 39 (100)

Fragments of Sarcophagi, fourth century, S. Calixtus. 40 (99

Greek inscription, with dolphins; an Agape, or love-feast.

Fragments, fourth century, S. Calixtus. 41 (98)

Noah in the ark receiving the dove, the story of Jonah, Abraham with the knife.

Broken Sarcophagus, fourth century, S. Calixtus. 42 (96)

Christ foretelling the denial of S. Peter, a female praying between SS. Peter and Paul, curing of the man born blind, the miracle of the loaves, raising of Lazarus.

Strigillated Sarcophagus in the Lateran Museum, fourth century. 43 (91)

Busts of the deceased, male and female; pastoral scene; on the lid, inscription, with dolphins; on the wall above are affixed a number of inscriptions, with dates.

Fragment of a strigillated Sarcophagus, fourth century. 44 (174)

A female praying figure, from the diggings at Porto.

Fragment of a strigillated Sarcophagus, fourth century. 45 (176)

A female praying figure, Jonah under the gourd, pastoral group, from the diggings at Porto.

Fragment of a Sarcophagus, fourth century, in the Palazzo Randanini. 46 (65)

Jonah cast into the sea.

Fragment of Sarcophagus, fourth century, in the Villa Borghesi. 47 (68)

An Agape. Monsignor Barbier de Montault suggests that this may be pagan, but the loaves are marked with a cross, just like our common "Hot cross buns."

Fragment of Sarcophagus, third century, Catacomb of S. Calixtus. 48 (71)

Genii holding a medallion and garlands.

Ends of Sarcophagi, third century, S. Calixtus. 49 (82*)

Military trophies.

Two Fragments of Covers of Sarcophagi, S. Calixtus. 50 (83)

Dolphins and marine monsters.

Sarcophagus, third century, S. Calixtus. 51 (72)

Genii holding torches and a medallion, two tigers with cornucopiæ. (Comp. No. 14.)

Fragment of Sarcophagus, fourth century, S. Calixtus. 52 (88)

Ulysses tied to the mast of a ship to prevent him succumbing to the seductions of the Sirens.

Epitaph, Lateran Museum, fifth century. 53 (86)

The raising of Lazarus; Elijah ascending to heaven, and casting his mantle to Elisha; the adoration of the Magi.

Fragment of Cover of a Sarcophagus, fourth century, Palazzo Corsetti. 54 (120*)

An Agape. (Comp. No. 22, representing the whole of the same fragment.)

Strigillated Sarcophagus, fourth century, excavations of Porto. 55 (175)

Medallion, with portrait of deceased.

Fragment of Sarcophagus, fourth century, Palazzo Randanini. 56 (67)

Genii gathering grapes.

Fragment of Sarcophagus, fourth century. 57 (66)

History of Jonah.

MISCELLANEOUS OBJECTS.

Glass Ware in the Christian Museum of the Vatican.

Small Glass Jug (Burette), and Cup on a Pedestal, from the Catacombs. 58 (24)

Vase, termed Gabathum, with loops for suspension; and Cup, from the Catacombs. 59 (25)

Sculpture in Marble.

The Statue, called that of S. Hippolytus, with a paschal cycle inscribed on the side of the chair, in the Lateran Museum. 60 (28)

On the wall, portion of a sarcophagus, with Moses striking the rock, and S. Peter (?) seized.

Sculpture in Wood.

The Episcopal Chair of the thirteenth century, in the Cathedral of Anagni. 61 (147)

A Carved Wooden Triptych, German work, fifteenth century, Vatican Museum. 62 (23)

The Annunciation and Crucifixion, with fourteen Saints in niches.

Mosaics.

The Head of the Virgin, from Ravenna, purchased at Rome in 1862 for the Museum of Moscow, seventh century. 63 (63)

Head of Christ, the work of an impostor in the sixteenth century; pretended to have been found in the Catacombs; Christian Museum of the Vatican. 64 (59)

Objects in the Byzantine Style.

Bronze Pectoral Cross for holding relics; Vatican Museum. 65 (46 and 46*)

On the front face, Christ on the Cross, with the Virgin and S. John; on the reverse, the Virgin, and busts of the four Evangelists.

Iron Cross, the middle of the stem and arms, with an open-work Inscription in Greek letters; Vatican Museum. 66 (45)

Triptych of Gold, containing a fragment of the true Cross, with inscriptions in Greek, and the figure of the donor in the lower corner, supported by angels in the clouds; Treasury of the Basilica of S. Peter. 67 (57)

Reverse of the same Triptych, with embossed ornamental designs. (See Nos. 122 and 138.) 68 (56)

Ivory of twelfth century (described in the Section of Carved Ivories). 69

The Crucifixion of S. Peter, enamelled on copper, seventeenth century, Vatican Museum. 70 (39)

Decapitation of S. Paul, enamelled on copper, seventeenth century, companion of No. 70; Vatican Museum. 71 (40)

Carved Ivory Box (described in the Section of Carved Ivories). 72 & 73

Two Crosses of sandal-wood, elaborately sculptured with scenes of the Passion and Crucifixion, from Mount Athos, used by the Priest in the act of benediction; modern; Vatican Museum. 74 (54)

Reverse of the two wooden Crosses in No. 74, sculptured with the Baptism of Christ and various Saints. (See also Nos. 187 and 188.) 75 (55)

Articles in Bronze, Iron, and Lead.

Three Lamps of Bronze, with their chains for suspension, from the Catacombs; in the Christian Museum of the Vatican. 76 (35)

Each bears the emblem of the Cross on the handle, the largest specimen having it transformed into the conventional monogram of the name of Christ, with the cross-bar horizontal, not × shaped. One also has the dove on the handle, as seen also in the following example.

Bronze Lamp, with monogram of Christ and the dove, Vatican Museum, fifth century. 77 (36)

Bronze Lamp, with monogram of Christ, and the Alpha and Omega in open-work surrounded by a wreath, fourth century, Vatican Museum. 78 (60)

Two Lamps (represented separately in Nos. 77 and 78) and a Liturgical Instrument of beaten iron-work, used for tinkling at the elevation of the host, fifteenth century (?), Vatican Museum. 79 (32)

The Liturgical Instrument represented in the preceding plate, fifteenth century (?), Vatican Museum. 80 (37)

Four Leaden Ampullæ, named as those of S. Gregory the Great, formerly used for containing the oil burnt before the tombs of the martyrs, with Greek inscriptions; Treasury of Monza. 81 (77)

Reverses of the four preceding Ampullæ. 82 (78)

Four other Ampullæ of the same kind, from the Treasury of Monza. 83 (79)

Reverses of the four last Ampullæ. 84 (80)

The Ascension of our Lord, the elevation of the rood, and the Virgin and Child, are represented on them.

A plaque of lead, with figure of Bishop Blasius formed of raised lines, from the roof of the ancient basilica of S. Peter, fifteenth century, Vatican Museum. 85 (38)

Goldsmith's Work.

Silver-gilt Cross, with jewels, given by the Emperor Justinus to the Basilica of S. Peter, sixth century, inscribed—

"Ligno quo Christus humanum subdidit hostem
Dat Romæ Justinus opem et socia decorem." 86 (41)

Reverse of the Cross of Justinus, with Medallions of the Emperor and his Empress Sophia, and the Paschal Lamb. 87 (42)

Two Phials of embossed silver (seventh century), used for holding the oil burnt before the Altars of the Apostles, in the Vatican Museum. 88 (26)

On one, the head of Christ; on the other, the head of S. Peter.

Reverse of the two Phials in the preceding plate, with the heads of Christ and S. Paul; cruet of embossed silver, fifth century. 89 (27)

Various metal objects in the Christian Museum of the Vatican—a Crucifix of the eleventh century, the head crowned, and the feet apart, each separately nailed; four Spoons; two glass Medallions; six Rings, and a Seal of the early Christian period. 90 (48)

A Bronze Reliquary Crucifix, twelfth century, S. Charles at Catinari. 91 (53)

Reverse of the same Crucifix, with inscription enumerating the relics contained in its interior. 92 (53*)

Three Censers, of the thirteenth and fourteenth centuries, and of the Renaissance period; Vatican Museum. 93

Processional Crucifix of Silver, with

trefoil ends, thirteenth century, at Anagni. 94 (124)

Christ with the four Evangelical symbols, and sun and moon.

Reverse of the same Crucifix, with the Agnus Dei. 95 (125)

Processional Crucifix, fourteenth century, at Anticoli Corrado. 96 (177)

Christ crucified between the Virgin and S. John, two Angels; above, is the Agnus Dei, and below, the figure of Adam (?).

Reverse of the same Crucifix. 97 (178)

Christ seated, with four small attendant Angels, and the four Evangelical symbols within trefoils.

Processional Crucifix, fourteenth century, in the Vatican Museum. 98 (50)

Crucifixion between the Virgin and S. John, an Angel above and Adam below within trefoils.

Reverse of the same Crucifix. 99 (51)

Christ seated, with the four Evangelical symbols.

Monstrance of Copper-gilt, fourteenth century, Vatican Museum. 100 (180)

Censer of Silver, given by Boniface VIII. to the Basilica of Anagni, end of thirteenth century. 101 (146)

Crucifix of Copper, in the Museum of the Collegio Romano, fourteenth century. 102 (43)

Crucifixion between the Virgin and S. John, and two Angels.

Reverse of the same Crucifix. 103 (44)

Christ seated, with the Evangelical symbols as human figures, each with its proper symbolical head.

Processional Crucifix, fourteenth century, Vatican Museum. 104 (52)

Crucifixion between the Virgin and S. John, with an Angel above and Adam at the foot, and four enamelled Medallions.

Foot of a Chalice, employed as a Monstrance, with enamelled Medallions, fourteenth century, at the Basilica of S. Croce in Gerusalemme. 105 (30)

Enamelled Ciborium, fourteenth century; Monstrance and Chalice, fourteenth and fifteenth centuries; Vatican Museum. 106 (33)

Altar Crucifix of Copper-gilt, with Medallions in translucent enamel, given by Charles le Temeraire, Duke of Burgundy, to Cardinal Capranica, fifteenth century, Basilica of S. Croce in Gerusalemme. 107 (61)

Foot of the same Cross, with Coats of Arms. 108 (62)

Pyramidal Censer in the Renaissance style (also represented in No. 93), Vatican Museum. 109 (181)

Three Reliquaries of the fifteenth century, in the Cathedral of Anagni. 110 (149)

Reliquary in the Renaissance style, Vatican Museum. 111 (179)

Reliquary in the Renaissance style, containing one of the pieces of silver of Judas, given by Cardinal Carvajal to the Basilica of S. Croce in Gerusalemme. 112 (31)

Silver Medallion, attributed to Benvenuto Cellini, sixteenth century, Apotheosis of Charles V., Library of the Vatican. 113 (58)

Enamel Work.

Crucifix of thirteenth century, in the Vatican Museum. 114 (47)

Above, is the hand of God in the act of benediction; below, Adam rising from the tomb.

Enamelled Casket, thirteenth century, from the Basilica of Anagni. 115 (151)

Martyrdom and burial of Thomas à Becket.

The same Casket, of reduced size, with the two ends. 116, 117, and 117* (150, 150*)

The back view of the same Casket. 118 (152)

Metal Cross of thirteenth century, in the Vatican Museum. 119 (49)

In the centre, Christ in the act of blessing; at the four ends, the Evangelical symbols, winged.

Head of Pastoral-staff of thirteenth century, in the Vatican Museum, with the scene of the Annunciation in the volute. 120 (34)

Head of Pastoral-staff, with the volute terminating in the head of a dragon, thirteenth century, in the Treasury of the Basilica of Anagni. 121 (148)

IVORIES.

Head of a Pastoral-staff, with the volute terminating in the head of a dragon, twelfth century, Treasury of the Basilica of Anagni. 122 (148)

Leaf of a Diptych, reduced in size; in the British Museum. 123 (5)

Angel holding a sceptre and the globe of the world.

Four plaques of Ivory of the fifth (seventh?) century, in the British Museum. 124 (20)

1. Christ bearing the Cross, with Pilate washing his hands; 2. The Crucifixion, and Judas hanging himself; 3. The Holy Sepulchre, with the women and soldiers; 4. The incredulity of S. Thomas.

Scenes of the Creation, Temptation, and Expulsion from Paradise, eleventh century (?), Museum of Berlin. 125 (6)

Devotional Tablet, eleventh (?) century, in the Museum of the Vatican. 126 (19)

Scenes of the Nativity and of the women worshipping the risen Saviour, with an Angel seated; on the side-pieces (evidently spurious) SS. Peter and Philip.

Front of Ivory Book-cover, in the Vatican Museum (of very doubtful authenticity). 127 (7)

The Crucifixion, with the Virgin and S. John, surrounded by busts of Saints, sun and moon, and the four Evangelical symbols in the angles.

The reverse of the same Book-cover. 128 (8)

With the Virgin and Child seated between Cherubims; God the Father, with outstretched arms, in the clouds, surrounded by busts of Saints.

Front of Ivory Book-cover, in the Vatican Museum (of very doubtful authenticity). 129 (9)

The Holy Lamb in the centre, with the Evangelical symbols at the corners, and busts of Saints.

The other side of the same Book-cover. 130 (10)

An Angel in the centre, surrounded by busts of Saints.

Devotional Tablet, in the Vatican Museum (doubtful). 131 (21)

Christ seated within the Vesica Piscis, supported by the Cherubim and Seraphim.

Triptych of the end of thirteenth century, in the Museum of the Vatican. 132 (16)

Coronation of the Virgin.

Scenes of the life of the Virgin, in eight compartments, on four leaves, French work of fourteenth century, in the Vatican Museum. 133 (22)

Diptych, fourteenth century, in the Vatican Museum. 134 (3)

With twelve scenes, from the Annunciation to the final glorification of the Saviour in heaven.

Diptych, fourteenth century, in the Vatican Museum. 135 (2)

The Birth of Christ, adoration of the Magi, Crucifixion, and coronation of the Virgin.

Three plaques, representing the Coronation of the Virgin, thirteenth, fourteenth, and fifteenth centuries, in the Vatican Museum. 136 (13)

Leaf of a Diptych, fourteenth century; the Annunciation, the Angel appear-

ing to the Shepherds, and the Adoration of the Magi; two plaques, with our Lady of Grief, and the Crucifixion, fifteenth (?) century, in the Vatican Museum. 137 (11)

Triptych, with the Crucifixion of Christ and the two Thieves in the centre; on the wings, the Resurrection, and the Virgin shewing the Holy Child to the eleven Apostles, fifteenth century: Byzantine plaque of Christ standing between the Virgin and S. John, twelfth century: Leaf of a Diptych (of French work), with the adoration of the Magi, the Presentation in the Temple, Christ rising from the tomb, and the "Noli me tangere," fourteenth century: two small plaques, with the Ascension, the descent of the Holy Ghost, the death and coronation of the Virgin, fifteenth century; the name ACERII, in open-work of the third or fourth century. All in the Vatican Museum. 138 (1)

Ivory plaque of open-work (Spanish?), fifteenth century, in the Vatican Museum. 139 (12)

With scenes of the Passion, Resurrection, and descent into Hades.

Christ seated between two Saints, Museum of Moscow, of doubtful authenticity. 140 (15)

Leaves of a Tabernacle, in the Vatican Museum, sixteenth century. 141 (14)

Scenes of the lives of S. Anne and the Virgin, in sixteen compartments.

Byzantine Ivory of the twelfth century, in the Vatican Museum. 69 (4)

The Birth of Christ and adoration of the Shepherds, with the Infant washed by SS. Anastasia and Salome.

A Russian Panagia, or saucer-shaped Box, for holding the consecrated bread, seventeenth century, in the Museum of the Vatican. 72 (18)

With the Crucifixion and full-length figures and busts of Saints.

A similar Box, in the Museum of the Vatican. 73 (17)

The Holy Trinity, under the semblance of the three Angels visiting Abraham, with ten scenes of the life and death of Christ; the other side, with the Virgin and Child surrounded by busts of Saints.

Embroidery Work.

The whole of the following objects, executed in Embroidery, are preserved in the treasury of the Cathedral of Anagni, and have been carefully described by Monsignor Barbier de Montault, Canon of Anagni, in his "Monographie" of this Basilica (Paris, 1858), and have been photographed from the originals.

Mitre of the thirteenth century, with figures of SS. Thomas of Canterbury and Nicholas; Mitre of white woollen material, with embroidered orfrey, Byzantine work of the twelfth or thirteenth century. 142 (123)

Antependium of Altar. 143 (126)

Thus described in the Inventory of Boniface VIII., thirteenth century: "Unum dossale pro altari, laboratum cum acu ad aurum battutum cum ymaginibus Crucifixi et beate Virginis et plurium aliorum sanctorum et in circuitu cum rotis ad grifos et pappagallos."

Portion of the same. 144 (127)

With full-length figures of SS. Bartholomew, John the Evangelist, and Paul.

Other portion of the same. 145 (128)

The Virgin and Child, with two angels holding censers without chains in their hands.

Other portion of the same. 146 (129)

With full-length figures of SS. Peter, James the Great, and another Apostle.

Other portion of the same. 147 (130)

The baptism and stoning of S. Paul.

Other portion of the same. 148 (131)
Decollation of S. Paul and Crucifixion of our Lord.

Other portion of the same. 149 (132)
The crucifixion of S. Peter, and his meeting with Christ on the Appian Way.

Other portion of the same. 150 (133)
The Meeting of Jesus and Peter on the Appian Way, Healing of the Sick Man at the Gate of the Temple.

Hanging of Altar with the Tree of Life. 151 (134)
Thus described in the Inventory of Boniface VIII. : "Unum dossale ad aurum cum arbore vite cum montili de opere theotonico."

Portion of the same. 152 (135)
Prophets announcing the Death of Christ, and symbolical foliage, with inscription.

Another portion of the same. 153 (137)
The symbolical foliage on the right side of the same.

Another portion of the same. 154 (136)
Christ on the Cross, inscribed, "Hec est arbor vite;" with the pelican, "Similis factus sum pelicano solitudinis."

Back of the Chasuble of Boniface VIII. : on the orfrey are busts of seven Apostles. 155 (145)
Thus described in his Inventory : "Una planeta de samito laborato de auro cum acu, ad leones, pappagallos, grifos et aquilas cum geminis capitibus et aurifrisio de sancto, laborato de auro ad ymagines genealogie Salvatoris cum pernis et lapidibus pretiosis."

Front of the same Chasuble, with busts of the ancestors of Christ on the orfrey. 156 (143)

Upper part of the orfrey of the front of the same Chasuble, with bust of Christ. 157 (144)

Back of a Chasuble of Boniface VIII., thirteenth century, cut out of a Dalmatic. 158 (140)
Thus described in the Inventory of this Pope : "Una dalmatica contexta de auro, argento et serica cum octuaginta duobus plactis de auro et pernis ad ystoriam beati Nicolaj."

Front of the same Chasuble, with continuation of the same history. 159 (138)

Portion of the same Chasuble. 160 (139)
Offering of a vase of gold to S. Nicholas, and the healing of a man possessed with a devil.

Another portion of the same. 161 (142)
Obsequies of S. Nicholas.

Another portion of the same. 162 (141)
S. Nicholas invested with the mitre and pastoral-staff.

Dalmatic of the thirteenth century, containing representations of the Passions of different Saints ; the sleeves with scenes of the Life of S. Nicholas. 163 (153)
Thus described in the Inventory of Boniface VIII. : "Una dalmatica cum diversis passionibus sanctorum, ad ymagines Salvatoris et Virginis in pectorali, et foderata sennato viridi."

Portion of the same. 164 (154)
An Angel playing on the psalterion, the martyrdom of S. Catherine of Alexandria, S. Margaret beating the Devil, an Angel holding a crown.

The front of the same Dalmatic, with similar subjects. 165 (155)

Another Dalmatic, of the same date, with similar subjects. 166 (158)

The back of the same Dalmatic. 167 (156)

Portion of the same. 168 (157)
An Angel blowing a trumpet, the martyrdom of S. Agatha, the Holy Trinity.

Chasuble of Boniface VIII. formed into a Cope. 169 (162)
Thus described in his Inventory : "Una planeta contexta ad aurum et de serico, de ystoria Salvatoris ; Ab

annuntiatione beate Virginis et nativitate Christi usque ad Resurrectionem et de assumptione beate Virginis. Et foderata sennato rubro cum aurifrisio ex parte ante cum pernis."

Scenes of the Lives of the Saviour and the Virgin.

Portion of the same. 170 (163)
The Annunciation, the Visitation, the Nativity, and the appearance of the Angel to the Shepherds.

Portion of the same. 171 (164)
The Magi on horseback and before Herod.

Portion of the same. 172 (165 c)
Adoration of the Magi.

Portion of the same. 173 (171 b)
Angel appearing to the Magi.

Portion of the same. 174 (173 c)
Murder of the Innocents.

Portion of the same. 175 (169)
Presentation in the Temple.

Portion of the same. 176 (170)
Jesus found in the Temple by His Mother, Flight into Egypt, Parable of the Sower.

Portion of the same. 177 (167)
Judas receiving the reward of his treachery, the Betrayal, Pilate washing his hands, the flagellation.

Portion of the same. 178 (166)
Christ beaten, and bearing His Cross.

Portion of the same. 179 (165 c)
The Crucifixion.

Portion of the same. 180 (171 b)
The deposition from the Cross.

Portion of the same. 181 (173)
Jesus laid in the Tomb.

Portion of the same. 182 (169 c)
The "Noli me tangere."

Portion of the same. 183 (172)
The descent into Hades, the Women at the Sepulchre, the Ascension.

Portion of the same. 184 (169 b)
The death of the Virgin.

Portion of the same. 185 (168)
The assumption and coronation of the Virgin.

Portion of the same, two Angels with censers; the triangle at the top with figure of the Virgin and Child, shews the aperture for the head. 186 (165 b)

Portion of a Byzantine orfrey. 187 (159)
SS. Basil, Nicholas, and Gregory Nazianzen.

Portion of the same orfrey. 188 (166)
S. John Baptist, Christ, and the Virgin.

Portion of an Alb. 189 (161)

Thus described in the Inventory of Boniface VIII. : "Alba cum pectorali ad aurum, cum imagine beate Virginis fugientis in Egyptum."

The flight into Egypt.

THE

ARCHÆOLOGY OF ROME,

BY

JOHN HENRY PARKER, C.B.

Hon. M.A. Oxon., F.S.A. Lond.;
Keeper of the Ashmolean Museum of History and Antiquities
in the University of Oxford.

In separate Volumes, each complete in itself.

Part 1. THE PRIMITIVE FORTIFICATIONS,
And Buildings of the time of the Kings, with Plates in Photo-engraving, Plans—and Diagrams.

Second Edition, nearly ready.

This includes *diagrams* of the First Wall of Rome on the Palatine Hill, called Roma Quadrata—of the Second Wall of Rome, which enclosed the two hills (Palatine and Capitoline) in one city—and of the Third Wall of Rome, that of Servius Tullius, which enclosed the Seven Hills (each previously fortified separately) in one city, *with sections of important points.*

2. THE WALLS AND GATES OF ROME,
Of the time of the Empire and the Popes, with Twenty Plates in Photo-engraving, Plans, and Diagrams.

Second Edition, nearly ready.

These diagrams give plans of the older earthworks on which the Wall of Aurelian was built,—and small views of the most perfect parts of the wall with its bastions and gates. This volume also contains the two parts of a Chronological Table of Buildings in Rome—1. from the earliest period to the time of Constantine, A.D. 340.—2. from that time to the year 1600.

3. THE HISTORICAL CONSTRUCTION OF WALLS,
With Plates in Photo-engraving, Plans, and Diagrams. *Second Edition, in the Press.*

This shews the different modes of construction according to Vitruvius, that is, the *visible* construction on the surface of the wall, and how to distinguish the three periods of the Walls of the Kings, and the centuries in the time of the Empire, on the principle of comparison with historical types.

These three Parts were issued as Vol. I., with the Plates separate, in order to avoid mere pamphlets, and to be more convenient for use.

4. THE EGYPTIAN OBELISKS,

AND SUPPLEMENT to the first edition of Parts I. and II., with Twenty-eight Plates. Medium 8vo., cloth, 10*s.* 6*d.*

The part on the Obelisks gives English translations of the hieroglyphics, which contain the history of each obelisk in Egypt, and of the Latin inscriptions which record their removal to Rome.

Part II. The Supplement contains also an additional account of the first three Walls of Rome, and chiefly objects found in the excavations made after the work was published, many of them now destroyed or buried again.

5. THE FORUM ROMANUM, AND
6. THE VIA SACRA,

With Forty-six Plates and Two Plans. The Two Parts in one Volume. 8vo., cloth, 15*s.* *These two Parts were issued as Vol. II.*

". . . . Mr. Parker's work, though by no means faultless, is not the less of very great value in the interpretation of these grand scenes, and as such we commend it to our readers."—*The Times, October* 21, 1876.

"It treats only of the two contiguous areas of the Forum Romanum and the Via Sacra; but these are exhaustively treated, and the volume is full of new and striking matter. No future student of Roman topography will be able to dispense with it. Mr. Parker has deserved the gratitude both of historians and antiquarians for what he has already done, and he has our best wishes that life and strength may be given him to finish his great task successfully."—*The Guardian, June* 13, 1877.

"Although a newspaper is not perhaps the best medium for a notice of such a work as this, yet its importance is such that it is of interest for the whole civilized world. After Mr. Parker had devoted the greater part of his career to the revival of Christian and mediæval art with the most successful results, he has since taken up his winter residence in Rome, and thrown himself with zeal upon the exploration of the monuments of the former masters of the world which had been preserved, and with equal success he has opened out quite a new track."—Dr. Reichensperger in the *Deutschen Reichts-Zeitung, June* 7, 1877.

7. THE COLOSSEUM AT ROME

Compared with other Amphitheatres; with Thirty-six Plates. Medium 8vo., cloth, 10*s.* 6*d.*

The photo-engravings in this volume give—first the colossal building above ground, then the substructures 21 ft. below the level of the arena, brought to light by the great excavations in 1875, with views and plans of the amphitheatres at Capua, Pozzuoli, and Pompeii; also the graffiti of the second century.

"The task undertaken by the venerable author, who holds the position of Keeper of the Ashmolean Museum of History and Antiquities in the University of Oxford, was far from easy. That he has, however, accomplished it in a manner most creditable to himself, and demonstrative of sustained energy and patient industry, are plainly evident. The Colosseum at Rome has always proved a unique object of interest. This vast edifice—the majestic ruins of which adorn the Italian capital—was not, as tradition asserts, raised in ten years, during the time of the Flavian dynasty. On the contrary, it took more than a century to erect; the ponderous work, on the testimony of Pliny, having been commenced by Scaurus, the step-son of Sylla the Dictator. . . . . Mr. Parker is entitled to much praise for the marked ability and erudition he has displayed in this his latest literary production."—*The Echo, October* 25, 1876.

8. THE AQUEDUCTS OF ROME,

Traced from their Sources to their Mouths, with Thirty-six Plates, Maps, and Plans. Medium 8vo., cloth, 15*s.*

In this volume each stream is traced back to its sources in the hills and down again to its mouth, with views and plans and details along the line at the most important points. No city was ever so well supplied with water as ancient Rome, the manner in which this was done is here fully explained. Each of the fourteen different streams of water was conveyed to Rome, and through Rome to the Tiber, in a separate channel or conduit, technically called a *specus*, because it was at first a tunnel only, and it always continued to be a tunnel through the hills, but across the valleys it was carried on arches. The latest and highest of the great aqueducts was made by Frontinus, who was appointed by Caligula, A.D. 40, and was the head of them for many years; he has left an admirable account of them. This great aqueduct was of the time of Nero, and so contrived that the water from it would supply any of the others in case of need; this water was conveyed into all the fourteen Regiones of Rome, and it could never fail, being in fact a branch of the river Anio.

9. THE TOMBS IN AND NEAR ROME,

With the Columbaria and the Painted Tombs on the Via Latina, with Twenty-four Plates in Photo-engraving.

10. Mythology in Funereal Sculpture, and Early Christiân Sculpture, with Sixteen Plates. *These two Parts in one Volume.* Medium 8vo., cloth, 15*s.*—*Now ready.*

11. CHURCH AND ALTAR DECORATIONS IN ROME,

Including Mosaic Pictures and Cosmati Work, with Twenty Plates and numerous Diagrams. Medium 8vo., cloth, 10*s.* 6*d.*

This gives a Chronological series of the Mosaic Pictures in the Churches, and the ornamentation of the altars in the thirteenth century.

12. THE CATACOMBS,

OR ANCIENT CEMETERIES OF ROME, with Twenty-four Plates and Plans. Medium 8vo., cloth, 15*s.*—*Now ready.*

Shewing their construction, and the Fresco Paintings from photographs taken with the light of Magnesium, the only authentic representations of them.
Also the Gilt Glass Vases.

13. EARLY AND MEDIÆVAL CASTLES,

OR PALACES AND GARDENS, with Sixteen Plates and Plans. Also a complete account of the Excavations in Rome from 1860 to the present time. *In the Press.*

"Each new work he issues adds materially to the stock of our knowledge of what ancient Rome must have been really like, and tends to clear away many of the errors into which scholars as well as the public have been led by too ready a reliance on the dicta of the many distinguished men who have devoted their abilities to the study of Roman topography."—*Athenæum.*

OXFORD: JAMES PARKER and Co. LONDON: JOHN MURRAY.

HISTORICAL PHOTOGRAPHS,

FROM MR. PARKER'S SERIES:

In Quarto Volumes, neatly bound in Cloth, with gilt edges, for presents, at prices varying from £1 10s. to £3, according to the number of Photographs in each Volume.

The Photographs are also sold separately, at 1s. each, unmounted.
These can be obtained by ordering the Numbers of Mr. STANFORD, *usually in a week.*

THE WALLS OF THE KINGS ON THE HILLS OF ROME,
AND SIMILAR WALLS IN OTHER ANCIENT CITIES OF ITALY
FOR COMPARISON.
Thirty Photographs, £2.

THE WALLS AND GATES OF ROME, OF THE TIME OF
THE EMPIRE AND OF THE POPES.
Thirty Photographs, £2.

THE HISTORICAL CONSTRUCTION OF WALLS,
FROM THE TIME OF THE KINGS OF ROME TO THE MIDDLE AGES,
SHEWING HISTORICAL TYPES OF EACH PERIOD.
Thirty-two Photographs, £2. 2s.

THE AQUEDUCTS, FROM THEIR SOURCES TO THEIR MOUTHS.
Forty Photographs, £2. 10s.

THE CATACOMBS, OR CEMETERIES OF ROME,
THEIR CONSTRUCTION, AND THE FRESCO PAINTINGS IN THEM,
TAKEN WITH THE LIGHT OF MAGNESIUM.
Thirty Photographs, £2.

FORUM ROMANUM.
Twenty Photographs, £1. 10s.

THE COLOSSEUM.
Twenty Photographs, £1. 10s.

OR A MORE COMPLETE SET.
Forty-four Photographs, £2. 14s.

THE PALATINE HILL.
Thirty Photographs, £2.

SCULPTURE—STATUES.
Thirty Photographs, £2.

SCULPTURE—BAS-RELIEFS.
Thirty Photographs, £2.

PAGAN SARCOPHAGI.
Thirty Photographs, £2.

CHRISTIAN SARCOPHAGI.
Twenty Photographs, £1. 10*s.*

MOSAIC PICTURES UP TO THE NINTH CENTURY.
AND FROM THE TWELFTH TO THE SEVENTEENTH CENTURY.
Forty Photographs, £2. 10*s.*

FRESCO PAINTINGS.
Forty-one Photographs, £2. 10*s.*

CHURCH AND ALTAR DECORATIONS—COSMATI WORK.
Twenty Photographs, £1. 10*s.*

REMAINS OF THE CITY OF POMPEII.
Twenty Photographs, £1. 10*s.*

Also in Quarto, price Five Guineas, in Cloth,
ONE HUNDRED OF THE ABOVE,
SELECTED AS THE BEST AND MOST INTERESTING PHOTOGRAPHS,
by W. S. W. VAUX, Esq., M.A., Balliol College.

ALBUMS for mounting these Photographs, to hold One Hundred, 5*s.*; *to hold Fifty*, 4*s.*

These volumes of Selections are admirably suited *for Wedding Presents*, especially to give ladies who have been in Rome; such a present would be a delicate compliment, by assuming at the same time that she can appreciate its value.

THE BIBLE OF THE MONASTERY OF ST. PAUL, NEAR ROME,

Described and Compared with other Carlovingian Manuscripts: a contribution to the Art Literature of the Middle Ages. By J. O. WESTWOOD, M.A., F.L.S., &c. With Thirty-five Photographs. £2. 10*s.*

HISTORICAL PHOTOGRAPHS.

"For the present state of monuments and examples, Mr. J. H. Parker's collection of Roman and other Photographs stands by itself, as a unique and invaluable addition to modern means of accurate knowledge."—*Rev. R. St. John Tyrwhitt, in Preface to "The Art Teaching of the Primitive Church."*

LONDON: EDWARD STANFORD, CHARING-CROSS.

Nearly ready,

A PLAN OF ANCIENT ROME,

In Chromo-Lithography, in order to distinguish the different subjects by different colours.

I.

The Plan of Rome, engraved by W. Harwood. This is taken as the ground-work; it is a reduction of the large Plan of Nolli of Rome in 1740, with the additions to 1860, and is generally acknowledged to be the best Plan that has hitherto been published. It has also the advantage of a copious index on the Plate.

Upon this will be printed in different colours the following subjects.

II.

Neutral tint, to shew the valleys and the fossæ—leaving the hills light.

III.

Red. The Walls of Tufa of the time of the Kings, including the Primitive Fortifications on the seven hills as separate fortresses, and the first three Walls of Rome.

1. Roma Quadrata, according to Livy [i. 7]; Dionysius [ii. 37]; and Tacitus [Ann. xii. 24].

2. The Second Wall of Rome, inclosing the two hills Palatine and Capitoline, according to Livy [i. 38]; and Dionysius [ii. 50].

This, which was the Primitive City of Rome, *has the whole surface coloured red.*

3. The Seven Hills combined in one City, by Servius Tullius, according to Livy [i. 36, 44]; and Pliny [Nat. Hist., xxxvi. 24. 3].

The Wall of Enceinte, added by Tarquinius Superbus on the eastern side of Rome, and left unfinished [Dionysius, iv. 81, 7]. The Aqueducts were carried upon this bank for more than a mile, and the Wall of Aurelian was afterwards built upon it.

The additions of San-Gallo for the Popes are also shewn.

IV.

Green. The Aqueducts, according to Frontinus—and the other streams of water, some of which now run in the drains or *cloacæ*, but were originally open.

V.

Yellow. The Lines of the Streets, drawn from the Milliarium Aureum, according to Pliny [Nat. Hist., iii. 9], passing through the twelve gates in the inner wall of the City, "only to be counted once," to the eighteen gates in the outer wall of enceinte, and seven on the hills in the ancient fortresses, not in use in the time of Pliny. These make the thirty-seven gates of Rome, mentioned also in the Regionary Catalogue of the fourth century.

VI.

Sepia. The Tombs—the remains of ancient *pavements* in the streets, and the *cippi* of the *pomœrium*, in the places where they still remain, or are known to have been found.

If this meets with approbation and encouragement, it is proposed to follow it with Plans of the Fourteen Regiones, on a larger scale, and to shew the actual or probable site of each of the objects mentioned in the Regionary Catalogues of the fourth century, called *Curiosum Urbis* and *Notitia de Regionibus*. These are in fact one catalogue, with slight variations, one being about fifty years earlier than the other.

Such fragments of the great Marble Plan of Rome, of the second century, as can be placed with any certainty, will be inserted in their places. This Plan was *not* a pavement, as was formerly supposed, but was made to hang upon a lofty wall under the portico of the *Templum Urbis Romæ*, which faced the *Forum Pacis*, the largest market-place in Rome, and was made on three different scales, according to the distance from the eye. This makes it very difficult to fit the pieces together. Canina had not observed this, but treated it as a pavement, and all on one scale; and this led him into errors in several places, especially in the Forum Romanum, where he has put together two fragments which are on different scales.

Mediæval Architecture and Archæology.

A CONCISE GLOSSARY OF TERMS USED IN
GRECIAN, ROMAN, ITALIAN, AND
GOTHIC ARCHITECTURE.

By JOHN HENRY PARKER, C.B., M.A., F.S.A.

A New Edition, revised. Fcap. 8vo., with nearly 500 Illustrations, In ornamental cloth, 7*s.* 6*d.*

AN INTRODUCTION TO THE STUDY OF GOTHIC ARCHITECTURE.

By JOHN HENRY PARKER, C.B., M.A., F.S.A.

Fourth Edition, Revised and Enlarged, with 189 Illustrations, A Topographical and a Glossarial Index. Fcap. 8vo. In ornamental cloth, 5*s.*

A Fifth Edition is nearly ready.

SOME ACCOUNT OF DOMESTIC ARCHITECTURE IN ENGLAND.

Vol. I., from the Conquest to the end of the Thirteenth Century. By T. HUDSON TURNER. 8vo., cl., 21*s.* *Second Edition.*

Vol. II. FROM EDWARD I. TO RICHARD II. (the Edwardian Period, or the Decorated Style). 8vo., cloth, 21*s.*

Vol. III. FROM RICHARD II. TO HENRY VIII. (or the Perpendicular Style). In 2 Parts, 8vo., 1*l.* 10*s.*

With numerous Illustrations of Existing Remains from Original Drawings.

By the EDITOR OF "THE GLOSSARY OF ARCHITECTURE."

AN ATTEMPT TO DISCRIMINATE THE STYLES OF ARCHITECTURE IN ENGLAND, FROM THE CONQUEST TO THE REFORMATION: with a Sketch of the Grecian and Roman Orders. By the late THOMAS RICKMAN, F.S.A. *Sixth Edition*, with considerable Additions, chiefly Historical,

By JOHN HENRY PARKER, C.B., M.A., F.S.A.

And numerous Illustrations. Medium 8vo. *Nearly ready.*

ENGLISH COUNTIES; OR,
THE ARCHITECTURAL HISTORY OF EVERY CHURCH IN

BEDFORDSHIRE, 2*s.* 6*d.*
BERKSHIRE, 2*s.* 6*d.*
BUCKINGHAMSHIRE, 2*s.* 6*d.*
CAMBRIDGESHIRE, 4*s.*
HUNTINGDONSHIRE, 2*s.* 6*d.*
OXFORDSHIRE, 2*s.* 6*d.*
SUFFOLK, *with Engravings*, 7*s.* 6*d.*

THE DIOCESE OF OXFORD, in one volume. 8vo., 7*s.* 6*d.*

OXFORD AND LONDON: JAMES PARKER AND CO.

GETTY CENTER LIBRARY
3 3125 00720 3348